

# **Studying the Cultural Duality of Young Iranian Women through Semantic Differential and Visual Representation**

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## **Abstract**

A study of the daily lives of today's young Iranian women shows significant difference between their public and private lives. According to a number of studies on modern and contemporary Iranian history, this can be attributed to several historical issues as well as the tension and suppression experienced by Iranian women during the rule of the Islamic Republic. The aim of this study is to use the statistics generated by semantic differential questionnaires, historical and sociological analyses, examination of the researcher's personal experiences as a young Iranian woman and present them using graphic design inspired by contemporary Iranian art and design and the modern Persian poetry of Forough Farrokhzad. The results confirmed the initial theory that several factors have caused a form of cultural duality in the lives of today's Iranian women and these results were presented in a series of posters designed with the aforementioned inspirations.



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# 1. Introduction

## 1.1. Studying the Cultural Duality of Young Iranian Women through Semantic Differential and Visual Representation

Looking at today's daily lives of young Iranian women—mainly upper- and middle-class in Tehran—one definitely notices the ever-deepening crack between their public and private life. The public life of these young Iranians is quite different from the life they have in private. On one hand, these young people face the regulations established by the Islamic hardliner government, who tend to control their lifestyle choices. On the other hand, young Iranian adults want to enjoy the freedom that comes with a modern lifestyle (Bayat, 2007. Keddie, 2006. Khosravi, 2008).<sup>1</sup> As a result, they try to find different ways to create this ideal “modern lifestyle”<sup>2</sup> for themselves. Growing up in Iran, I myself, as a young Tehrani woman, witnessed and experienced different practices and activities, such as car cruising<sup>3</sup>, mixed-gender parties (that included drinking alcohol which is banned in the country), premarital sex (also banned in Islam and thus in the Islamic Republic), and related behaviors.

The project will involve both my analysis of young Iranian women (aged 18-25) through the lens of visual culture through semantic differential studies and my personal experience. The goal of my project is to investigate aspects of the cultural duality of young Iranian women through graphic design, storytelling, analyzing contemporary visual culture in Tehran, and

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<sup>1</sup> Bayat, 2007, 44; Keddie, 2006, 86; Khosravi, 2008, 5.

<sup>2</sup> A lifestyle typically reflects an individual's attitudes, values or worldview. Lifestyle may include views on politics, religion, health, intimacy, and more. Modern lifestyle is usually described as a lifestyle which is based around the individualization of social values, i.e. being free to have more liberal (as well as traditional) attitudes and conceptions on life, religion, intimacy and the other abovementioned values. (Rai Technology University. *Concept of Urban Sociology*. Rai Technology University Lessons. Karnataka, India. 2014. 53)

<sup>3</sup> Car Cruising: Form of social activity performed mostly by young Iranians to meet and socialize with random other opposite sex by driving around the city, in specific areas and/or streets. Car cruising is against the government's code of conduct and performers can be at risk of getting arrested, but due to limitations existing in Iranian society, it is one of the few ways of meeting opposite sex, outside of traditional forms. It should be noted that socializing with the opposite sex in any context can raise problems with the Iranian authorities and is considered a criminal offence in Iran.

unique semantic differential research. The analysis will inform explorations of narrative structure to represent how young women in Iran spend their time and connect to each other in spite of the current restrictive regulations, and how they are shaping/discovering their identity within the reality of cultural duality. Using semantic differential studies, I will investigate a number of issues that address questions around the lives of young women in Iran. The trends of this unique research will inform my graphic design.

This project will seek to help establish a better understanding of the reality of young Iranian women's sub-cultures and tends to communicate to a Western<sup>4</sup>/ Canadian audience who may not be informed and educated by western media, I believe that the majority of Western media only show part of the reality of the life of Iranians inside Iran. Addressing this subject matter will include an exploration of how young Iranian women spend their daily lives, socialize, connect with each other, and how they deal with the cultural duality of public and private life. The project involves semantic differential studies and will eventually result in a series of posters and graphic designs based on historical, cultural, political studies, outcomes of the analyses and personal experiences. These graphic designs are inspired by the contemporary traditions and innovations in Iranian and international graphic designers.

Tehran, the capital city of Iran, is chosen due to the presence of more cultural dialog in urban centers. The impact of social class on the adoption of a modern lifestyle has influenced the selection of the middle class/upper class for this study. Tehran is the most populated city in Iran (and one of the most populated cities in the world) with a population of over 12 million. Many different cultures live in this city but there are many similarities among these young women who live in Tehran, which makes it possibly the best option for my research.

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<sup>4</sup> Western: relating to countries in the west part of the world, especially North America and countries in the west of Europe.

Tehran is arguably the most “living” city in Iran. Tehran has many active parks, cinemas, theaters, art galleries, in addition to thousands of cafes and restaurants. A mixture of modern and traditional cultures can be easily seen in Tehran. My own experience with cultural duality is based on having grown up in Tehran.

The focus of my study is on young Iranian women aged 18 to 25. Since most Iranians feel obligated (usually expected by their parents, friends and the society in general) to achieve a university degree (usually a minimum of bachelor degree), this age group can also represent university students and people with higher degree education.

## **1.2. Historical Background and Root of The Issue**

This section will cover critical events of the history of Iran, which caused the establishment of cultural duality in today’s Iranian lives. Historical background will carefully be focused only on parts of the history that relates to the objective of this study, from the beginning of Pahlavi dynasty until present time, after the 1979 Islamic revolution.

Even though both male/female were affected by the evolution of cultural transition, only the modification to Iranian female lives will be discussed, for the purpose of this study. Further, it is important to note that many individual and/or unique events happened during this period of time, but for the purpose of this research only major individuals/events will be covered.

### **1.2.1. The Pahlavi Era**

Before the 1979 “Islamic” revolution, during the rule of Pahlavi dynasty, 1925-1979, Iran was going through a complicated set of changes and conflicts. After a series of monarchical dynasties ruling Iran for hundreds of years, there came the Pahlavi dynasty founded by Reza



Shah and eventually led by his son and successor, Mohammed Reza Shah. The Pahlavi dynasty was preceded by the Qajar dynasty. Although Iran was introduced to Western civilization and its concepts of modernity<sup>5</sup> prior to Pahlavi dynasty, it was during the Pahlavi regime when modernity was vastly introduced to Iran. Reza Shah was much inspired by the reformist efforts and achievements of Mustafa Kamal Atatürk in Turkey (Daryaei, 2012).<sup>6</sup>

Traditionally, Iranian women were not very active, socially and politically, in public life. There have been many exceptions, most notably their efforts during the constitutional revolution 1905-1911 (Mahdi, 2004)<sup>7</sup>, but it was believed by tradition and Islamic thought that they “contributed” enough to society by doing housework, giving birth to children, taking care of them while growing up and influencing their development. It was part of Reza Shah’s modernizing efforts that he sought to change this by placing them in the public eye, encouraging them to adapt to a western life style (Talattof, 2011).<sup>8</sup> He knew that Islamic traditions were among the most important factors contributing to the life-style and social life of the Iranian people. As a result Reza Shah started to implement secular reforms, including unveiling (removing the Veil by force) to change Iranian image and tradition to that of the West (Shirazi, 2003).<sup>9</sup>

His initial efforts were to reduce the influence of clergies and Islamic law (Shari’a) in the social system (Shirazi, 2003).<sup>10</sup> Traditionally, people were reliant on the clergy to make judgments on civil matters and disputes. Reza Shah wanted to change this system so that his

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<sup>5</sup> Modernity is a product of globalizing network of power and knowledge that informed the heterotopic experiences of crisscrossing people and cultures and thus provided multiple scenarios of self-refashioning.

<sup>6</sup> Touraj Daryaei, *The Oxford Handbook of Iranian History*, Oxford University Press: 2012, 348

<sup>7</sup> Ali Akbar Mahdi, *The Iranian Women’s Movement: A Century Long Struggle*, The Muslim World, 94: 427–448. John Wiley & Sons: 2004, 428

<sup>8</sup> Kamran Talattof, *Modernity, Sexuality, and Ideology in Iran: The Life and Legacy of a Popular Female Artist* (Syracuse University Press, 2011), 49

<sup>9</sup> Faegheh Shirazi, *The veil unveiled: the hijab in modern culture* (Gainesville: University Press of Florida, 2003), 89.

<sup>10</sup> Ibid., 88.

government could have more control on the society and in civil matters. From 1934, he gradually replaced religious judges and lawyers with secular ones, in order to be able to take a better and more modern grip on civil disputes, which was also more consistent with Western views. Nevertheless, most of the efforts made by Reza Shah were viewed as a rivalry between tradition and modernity. His most controversial civil movement, the unveiling of women (1936), proved to be very influential on the process of social change. In his pursuit of making Iran a modern country, Reza Shah ordered all Iranian men to wear European hats in 1935 and in 1936 he banned all women from wearing the Chador.<sup>11</sup> Reza Shah's insistence on Iran's political and economic independence led him to build educational and professional advances that eventually helped him to create a modern middle class. The support and commitment of the newly formed elite social class to modernity and secularism supported Reza Shah to carrying out his reforms (Afary, 2009).<sup>12</sup> There is not sufficient evidence that his decision was supported by the general public and that most women agreed with it.

Although, up until 1990, several observers and researchers speculated on why Reza Shah decided to remove the Islamic veil by force. In 1990, a number of classified documents were cleared and published by the government of the Islamic Republic of Iran (Shirazi, 2003).<sup>13</sup> In those documents, it was revealed that after visiting Turkey and meeting with Ataturk and observing his efforts towards implementing secular reforms including the unveiling of women, Reza Shah told his ministers:

“We must change our image and tradition to that of the West. The first step is to change [men's traditional] hats to chapeaus. Then, the unveiling process [of women] must take place. Obviously this is a difficult task for ordinary people to undertake all at once. Thus, it is your

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<sup>11</sup> The *chador* is an outer garment, open in the front, which covers the whole body except for the face.

<sup>12</sup> Janet Afary, *Sexual Politics in Modern Iran* (New York: Cambridge University Press, 2009), 145.

<sup>13</sup> Faegheh Shirazi, *The veil unveiled: the hijab in modern culture* (Gainesville: University Press of Florida, 2003), 89

duty, ministers of the government offices, to take your wives [unveiled] to the ‘Iran Club’ once a week (Shirazi, 2003).”<sup>14</sup>

His next move was to ban teachers and students in girl’s schools from wearing hijab. He ordered girls who did not comply, to be banned from attending these schools (Shirazi, 2003).<sup>15</sup> This clearly shows that Reza Shah’s motives were to imitate the West.

According to the Islamic law, only male members of the close family of a woman can see her hair or certain parts of her body. These men are considered “Mahram”, while all other women are considered “Na-Mahram”, literally not-Mahram. Thus, both men and women traditionally saw the Chador as a means of shielding from strangers’ eyes. The laws requiring the unveiling of women had a number of negative impacts on Iranian women, even when considering modern criteria. For example, women from traditional families refused to be in public and preferred to stay at home since the police at that time was ordered by Reza Shah to clear the streets from women with chador and use force to remove women’s veils in the streets, if necessary (Shirazi, 2003).<sup>16</sup>

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<sup>14</sup> Ibid., 89.

<sup>15</sup> Ibid., 89.

<sup>16</sup> Ibid., 90.



Figure 1: Reza Shah among a group of unveiled nomad women, 1930s  
Maziar Aptin's Memoir: Reza Shah vs. Mohammad Reza Shah, September 29, 2011  
<http://maziaraptin.blogspot.ca/2012/04/reza-shah-vs-mohammad-reza-shah.html>  
Sourced: October 2015

The unveiling laws were short-lived, and were not enforced anymore after Reza Shah was forced to leave Iran in 1941. Reza Shah had always had an admiration for Germany and its government system and when Adolf Hitler rose to power in 1933, Reza Shah tried to establish an alliance with Germany. But since the United Kingdom (U.K.) and its allies always had considerable influence and control over Iran, during the conflicts of the Second World War, Reza Shah was forced to abdicate in 1941. Consequently, he left Iran and Muhammad Reza Shah, his son, came to power. The unveiling laws were not enforced during the reign of Muhammad Reza Shah, and many women either chose to re-veil or were forced by social and religious pressure

and by clerically organized mobs to re-veil themselves. Apparently the unveiling laws did not live long enough to become factors in a socialization process (Shirazi, 2003).<sup>17</sup>

Although it seemed that Reza Shah sought to change the society towards more freedom and modernity, it should not be thought that he was pro-feminist in any way beyond mere appearances. He always sought to control everything and women's movements and women activism were among those areas where he wished to have total control. During the reign of both Reza Shah and his son, most such movements were more or less oppressed, but the situation began to relatively improve during the time of Muhammad Reza Shah, perhaps mostly due to more international awareness and higher levels of contact with the West.<sup>18</sup>

It can be argued that during the reign of Reza Shah, not much was gained regarding social reform, particularly regarding women's emancipation. His methods and policies and the way he enforced them decreased the level of public support both from women and men. Perhaps the approach of Reza Shah towards women and women's rights has been best described by his son, Muhammad Reza Shah, in his book "Mission for My Country":

"Reza Shah never advocated a complete break with the past, for always he assumed that our girls could find their best fulfillment in marriage and in the nurture of superior children. But he was convinced that a girl could be a better wife and mother, as well as a better citizen, if she received an education and perhaps worked outside the home long enough to gain a sense of civic functions and responsibilities (Vakil, 2011)."<sup>19</sup>

When Reza Shah was forced to abdicate, Muhammad Reza Shah came into power. Early on, the Majlis (the parliament) and different active parties had some influence over Iranian

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<sup>17</sup> Faegheh Shirazi, *The veil unveiled: the hijab in modern culture* (Gainesville : University Press of Florida, 2003), 91.

<sup>18</sup> There were a number of influential women working on the subject of women's rights before this era, most notably the Babi activist, Tahereh Qorat al-Ayn in the first half of the 19<sup>th</sup> century and Bibi Maryam Bakhtiari, an activist during the Iranian Constitutional Revolution.

<sup>19</sup> Sanam Vakil, *Women and Politics in the Islamic Republic of Iran: Action and Reaction* (2011), 33.

politics and/or national legislations. However, soon after 1953 the United States of America (U.S.A.)- and U.K. backed coup d'état, Muhammad Reza Shah started to decrease the power of the parliament and took more control over the affairs of the country personally, through the royal family and the Iranian secret police (SAVAK). All these led to thorough corruption and fraud in the royal family, the aristocracy and the government members (Atabaki, 2009).<sup>20</sup> The corruption along with social and economic problems (including the economic crisis of the late 1950s), led Muhammad Reza Shah to a series of reforms, including the 1963 White Revolution comprising of land and government reforms (Atabaki, 2009).<sup>21</sup>

The White Revolution also gave women the right to vote and to be elected to office, in 1962 (Atabaki, 2009)<sup>22</sup>. Consequently, many women took over highly ranked positions. To name a few, Mahnaz Afkhami became the first Iranian female minister, responsible for women's affair in 1975. Women in the pop culture arenas started to become more visible. For instance, Googoosh (Faeqeh Atashin) who was a singer and actress became a symbol of modernity and Marzieh, a traditional music singer, became a national icon (Atabaki, 2009).<sup>23</sup>

Most clerics were neutral to the revolutionary change and pro-modernity movement initiated by the Shah, but a small group of the Shia clergymen including Ayatollah Khomeini were very vocal in pronouncing their disagreements and oppositions. Thus, people saw a powerful opposition in the voice of these Islamic fundamentalists, and their popularity grew over time and so did their discontent with the Pahlavi regime (Abrahamian, 1982).<sup>24</sup>

In 1978, Muhammad Reza Shah, a secular Muslim himself, gradually lost support from the Shia clergy of Iran as well as the working class, particularly due to his strong policy of

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<sup>20</sup> Touraj Atabaki, *Iran in the 20th Century: Historiography and Political Culture*, 2009, 104.

<sup>21</sup> Ibid., 49.

<sup>22</sup> Ibid., 50.

<sup>23</sup> Ibid., 50.

<sup>24</sup> Ervand Abrahamian. *Iran Between Two Revolutions*. Princeton University Press, 1982, 422.

modernization, secularization, conflict with the traditional class of merchants known as “Bazaari”, recognition of Israel, and corruption issues surrounding himself, his family, and the ruling elite (Abrahamian, 1982).<sup>25</sup>

It was becoming more and more clear by the 1970s that the policies of Muhammad Reza Shah and his reforms, as well as the actions of his violent and repressive secret police (SAVAK), were not sufficient to control the opposition who were asking for more freedom and human rights. Several other factors contributed to strong opposition to the Shah among certain groups within Iran, the most notable of which were the support of the U.S.A. and the U.K. for his regime, clashes with Islamists and increased communist activity (Mackey, 1996).<sup>26</sup>

By 1979, political unrest had transformed into a revolution, which on the 17<sup>th</sup> of January, forced the Shah to leave Iran on an “extended vacation”. Soon after his departure, the Iranian monarchy was formally abolished, and on April 1, 1979, Iran was declared an “Islamic Republic” led by Ayatollah Khomeini (Abrahamian, 1982).<sup>27</sup>

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<sup>25</sup> *ibid.*, 437.

<sup>26</sup> Sandra Mackey. *The Iranians: Persia, Islam and the Soul of a Nation*, Penguin Group, 1996, 236.

<sup>27</sup> Ervand Abrahamian, *Iran between two revolutions*. Princeton University press, 1982, 438-440.



Figure 2: *Women take part in demonstrations that led to the 1979 Iranian revolution*  
The Telegraph: Witness to revolution: the women of Iran 1979, September 11, 2015  
<http://www.telegraph.co.uk/photography/what-to-see/hengameh-golestan--witness-1979/>

Many intellectuals, most notably Michel Foucault (Afary, 2010)<sup>28</sup>, were bewildered by the mass participation of women in the demonstrations leading to the 1979 revolution. They wondered how and why women were participating for a regime that would limit their rights. In fact, some have argued without the participation of women, perhaps the revolution would have not occurred.

This can be attributed from the fact that the fundamental changes were not made to the status of Iranian women by Reza Shah's unveiling enforcement, and Mohammad Reza Shah's reforms, such as what is known as the White Revolution.

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<sup>28</sup> Janet Afary and Kevin B. Anderson. *Foucault and the Iranian Revolution: Gender and the Seductions of Islamism*, University of Chicago Press, 2010, pp. 79.



Although, the modernization efforts of the father and the son in Pahlavi's era led to a fundamental crack among Iranian women. In one hand, unveiled educated women living in cities tended to belong to Westernized upper and middle classes. On the other hand, veiled educated women living in cities received their educations at home, often by tutors in subjects that were approved by religion. In addition, veiled women living in rural areas were mostly illiterate that have been taught basics and the essentials.

Among all three groups that were mentioned above, it was the unveiled westernized Iranian women who were blamed for the manipulators of the Islamic Republic of Iran (Shirazi, 2001).<sup>29</sup>



Figure 3: *Women take part in demonstrations that led to the 1979 Iranian revolution*

PBS: Comment | Iran Then and 33 Years After the Revolution, February 1, 2012

<http://www.pbs.org/wgbh/pages/frontline/tehranbureau/2012/02/comment-iran-then-and-33-years-after-the-revolution.html>

Sourced: October 2015

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<sup>29</sup> Faegheh Shirazi, *The veil unveiled: The hijab in modern culture*. 2001, 91.



Figure 4: 1977 magazine cover showing that before the 1979 revolution Iranian magazines were quite like Western versions

A young lady is posing with a shirt having an Iranian design. She is looking directly into the camera lens. She is an Iranian singer called Nooshafain, who after the revolution had to migrate to Los Angeles. Many Iranian pop singers are working in Los Angeles and have formed a large community.

*Iranian Graphic*

<http://iraniangraphic.com/blog/52084/خاک-خاطرات/ایرانی-قدیمی-مجلات-جلد-گرفته.html>

Sourced: October 2015



Figure 5: 1977, A cabaret in Tehran: A belly dancer is dancing while players play music. The walls are full of Persian traditional paintings. It is clear that the place has been built and decorated according to Iranian styles.

Megna Photos: Iran Diary 1971-2002

<http://www.magnumphotos.com/C.aspx?VP3=SearchResult&ALID=2K1HRG65PHZ4>

Sourced: October 2015



Figure 6: 1979, Summer, North of Iran  
Young girls and a boy enjoying the beach in swimsuits.  
Bowshrine: Fashion In 1970s Iran before the Islamic Revolution

<http://bowshrine.com/1970s-iran-before-the-islamic-revolution/>

Sourced: October 2015

Figure 7: 1979, Winter, Tehran, Just before the revolution

A group of female university students sit on the campus of the National University (now the Martyr Beheshti University) studying. Their clothing is stylish and colorful and they are sitting quite normally. If it was after the revolution, their clothing would perhaps be darker, with many of them avoiding the camera.

Pinterest: Iran on Pinterest

<https://www.pinterest.com/seitameri/iran/>

The direction that the government of Reza Shah was hoping to lead people to, and the resistance of certain groups of the society created cultural conflicts that led Iran into a major clash and eventually the 1979 Islamic revolution. An important factor to take into account is that not many people, including many women, who were supporting the revolution and taking part in demonstrations, were necessarily advocates of an Islamic Republic (for example, many of them were members of the communist party, Toudeh, and were later arrested and/or executed by the Islamic Republic), they were merely trying to show their opposition to the Pahlavi government. Nevertheless, with the leadership of Khomeini, the Islamic Republic came to power.

### **1.2.2. The Islamic Republic**

The schism among the society, as it was explained earlier, as well as demagogues acquiring more human rights and freedom were the stated goals of the revolution. Soon enough, it turned out that the newly formed Islamic regime would actually be opposed to any type of freedom. Many people, especially those belonging to leftist and pro-Shah groups, were arrested and executed. It is believed that between 5,000 and 9,000 people were executed between the years 1979 and 1989 (Abrahamian, 2008).<sup>30</sup> The new government had a different view on individual and public freedom.

By taking part in the “Islamic Revolution”, many women were trying to move from socio-political passivity to activism. They thought of this as an emancipatory act against their feelings of being repressed by the Pahlavi regime.

After the revolution, when Khomeini came to power, the general state of women was not improved at all. Most of the concerns regarding women were similar to those of the pre-

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<sup>30</sup> Ervand Abrahamian, *History of Modern Iran*, Columbia University Press, 2008, 181.

revolutionary Iran. In a short time, hijab was pronounced mandatory and despite a number of demonstrations against it, hijab was eventually enforced by the government.

One of the most important factors contributing to the veiled image of women in Iran, since the 1979 revolution, is the issue of censorship. Censorship along with government propaganda that tries to “guide” Iranian women towards a prescribed Islamic lifestyle are perhaps most influential in creating what is observed as the public life of Iranian women.

The war between Iran and Iraq, which started in 1981, was one of the first chances the government took the advantage to distribute extreme propaganda against Western lifestyles, especially those concerning women. Certain hijab, more specifically “manto”<sup>31</sup> and “maghnaeh”<sup>32</sup>, were imposed through government legislations and guidelines.

The first post-war decade in Iran has been described as a time of pragmatism, and an ‘economy-first’ policy (Ebadi, 2006).<sup>33</sup> According to Shirin Ebadi, “about two years into the postwar period, the Islamic Republic quietly changed course. It was fairly clear by then that the Shia revolution would not be sweeping the region” (Ebadi, 2006).<sup>34</sup>

The government was putting much effort into economic policy, but still military efforts were a major part of the policies. Rafsanjani, the immediate post war president, was succeeded in 1997 by the reformist Mohammad Khatami. His presidency was soon marked by tensions between the reform-minded government and an increasingly conservative and vocal clergy (Ebadi, 2006).<sup>35</sup> This rift reached a climax in July 1999 when massive anti-government protests

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<sup>31</sup> The *manto* is a full length ladies coat.

<sup>32</sup> The *maghnaeh* is an Iranian hijab worn by female students and government workers. It fully covers a woman’s head and shoulders, leaving only her face exposed.

<sup>33</sup> Shirin Ebadi, *Iran Awakening : A Memoir of Revolution and Hope*, by Shirin Ebadi with Azadeh Moaveni, Random House, 2006, 38.

<sup>34</sup> *ibid.*, 40.

<sup>35</sup> *ibid.*, 65.

erupted on the streets of Tehran. The disturbances lasted over a week before police and pro-government vigilantes dispersed the crowds (Ebadi, 2006).<sup>36</sup>

President Khatami was re-elected in June 2001. However, the conservatives in the Parliament repeatedly blocked his efforts of reform during his presidential time. Conservative elements within the government moved to undermine the reformist movement, banning liberal newspapers and disqualifying candidates for parliamentary elections. This clampdown on dissent, combined with the failure of Khatami to reform the government, led to growing political apathy among young Iranian women, being disappointed from gaining more human rights.

In 2005 Iranian presidential election, Mahmoud Ahmadinejad, former mayor of Tehran, was elected as the sixth president of Iran.

In 2009 Ahmadinejad's re-election was hotly disputed and marred by large protests that formed the greatest domestic challenge to the leadership of the Islamic Republic "in 30 years". Reformist opponent Mir-Hossein Mousavi and his supporters alleged voting irregularities and by July 1, 2009, over one thousand people had been arrested, and at least 10 people were reported dead during street demonstrations.<sup>37</sup> Supreme Leader Ali Khamenei and other Islamic officials blamed foreign powers for encouraging the protest.

### **1.3. Visual Representation and Cultural Backgrounds**

The objective of Visual Representation and Cultural Backgrounds is to show the cultural context along with the pioneering figures of the progress of lives of Iranian women. It consists of two parts: first section includes a discussion of a visual analysis of a number of photographs and graphic works, representing different places, times social bodies both pre 1979 revolution and

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<sup>36</sup> Ibid., 67.

<sup>37</sup> Timeline: 2009 Iran presidential elections, Fri June 19, 2009  
<http://www.cnn.com/2009/WORLD/meast/06/16/iran.elections.timeline/index.html?iref=24hours>

post (the era of the Islamic Republic). In the second section, the life and works of number of influential Iranian female artists, including Forough Farrokhzad (poet, filmmaker), Shirin Neshat (artist, filmmaker), Marjane Satrapi (Graphic-novelist, illustrator, filmmaker), and a number of artworks by more contemporary visual artists shall be presented and discussed.

### **1.3.1. A Comparative Visual Analysis of Public Life Before and After the 1979 Revolution**

The main purpose of this section is to demonstrate a number of venues and places, representing the public life of Iranian women, using photographs, and to discuss comparative analysis to show the differences and similarities of public life before and after 1979 revolution. One of the major differences during the Pahlavi era (before the 1979 revolution) and the Islamic Republic era is the public life of Iranian women. A number of examples about these differences are given using the following images:

#### **1.3.1.1. Urban Life**

During the late Pahlavi era (1950s-1979), there were no laws enforcing Islamic hijab and Iranian women were free to wear their desired clothing (Shirazi, 2001).<sup>38</sup> Comparing an image from the 1970s with an image of 2010s clearly shows some of the most significant differences between the urban life of women before and after the 1979 revolution.

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<sup>38</sup> Faegheh Shirazi, *The veil unveiled: The hijab in modern culture*. 2001, 90.





Figure 8: *Tehran, 1970s*

Vintag Everyday: 20 Color Photographs Showing Beautiful Iranian Fashion in the 1970s  
<http://www.vintag.es/2015/01/20-color-photographs-showing-beautiful.html>  
 Sourced: October 2015



Figure 9: *Tehran, 2010s*

vimlapatil: Women in Tehran  
<http://www.vimlapatil.com/vimlablog/my-iran-yatra/>  
 Sourced: October 2015

All through the Islamic Republic era, hijab has been forced upon women by several state authorities including the police forces and thus wearing it cannot be avoided in public. Many women who do not adhere to such values try to avoid wearing hijab to certain degrees by wearing looser, more colorful clothing and headscarves. However, the state encourages women to wear darker outfits. These women are sometimes stopped by authorities to be advised to wear more Islamic clothing, or even arrested by the “morality police” or the Iranian militia (Basij), taken to temporary prisons, and asked to call a close male family member (either a husband, father or brother) to bring them “proper” clothing. They must then sign a warrant not to wear non-Islamic clothing, which will be filed in their record, and are then free to go (after wearing the “proper” clothing, of course).

While Reza Shah and Mohammad Reza Shah wanted female government officials to dress in a modern and Western style, during the Islamic Republic era, government officials wanted women who worked for the government to be “role models” for all other women, dressing in strict Islamic clothing.



Figure 10: *Iranian Women Parliamentarians, 1970s*  
Foundation for Iranian studies: Women’s Center  
<http://fis-iran.org/en/galleries/women>  
Sourced: October 2015



Figure 11: *Iranian Women Parliamentarians, 2014*  
arsehsevom  
<http://www.arsehsevom.net/fa/hoghogh-zanan-baziche-jenahha/>  
Sourced: October 2015

The Caspian Sea beach represents another example of the differences between the freedom of women before and after the revolution. During the Pahlavi era, women were free to wear swimsuits and enjoy the beach, while after the revolution women are completely banned from the beach wearing bathing suits unless in restricted female-only beaches where, no male is allowed to enter. The United Nation (U.N.) Gender Inequality (2014) ranks Iran 109 out of 152 countries (Esfandiari, 2015)<sup>39</sup>, and observing how women are treated by the government and how they are provided for can clarify the reasons behind such a poor score.

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<sup>39</sup> Haleh Esfandiari, *The women’s movement*. United State Institute of Peace, 2015





Figure 12: *Caspian Sea beach in Northern Iran, 1970s*  
Bowshrine: Fashion In 1970s Iran before the  
Islamic Revolution  
<http://bowshrine.com/1970s-iran-before-the-islamic-revolution/>  
Sourced: October 2015



Figure 13: *Caspian Sea beach in Northern Iran, 2014*  
alamy: Stock Photo - Chaloos, Iran. 17th Oct, 2014  
<http://www.alamy.com/stock-photo-chaloos-iran-17th-oct-2014-iranian-women-enjoy-themselves-at-the-caspian-74458702.html>  
Sourced: October 2015

### 1.3.1.2. Schools and Universities

In the last two decades of the Pahlavi era, some of the schools in Tehran were co-educational. This was because Muhammad Reza Pahlavi aimed to have a modern educational system similar to Western countries (Shirazi, 2001).<sup>40</sup> The school dress codes that were introduced during that era were quite similar to the ones used in the West. Aside from dress codes, the major difference between schools before the revolution and after is that there are no more co-educational schools in Iran. All schools are single-sex-only. The Islamic Republic government has always been opposed to the “intermingling of the sexes” in schools, universities, workplaces, public places, and anywhere else that can be controlled.

<sup>40</sup> Faegheh Shirazi, *The veil unveiled: The hijab in modern culture*, 2001, 67.



Figure 14: *High school in Tehran, 1960s*  
 lightofthearyans:Group of Iranian girls outside their  
 school, Pre-Islamic Revolution  
<http://lightofthearyans.tumblr.com/post/97706271429/group-of-iranian-girls-outside-their-school> Sourced:  
 October 2015



Figure 15: *High school (female-only) in Tehran, 2000s*  
 moalemlink  
<http://moalemlink.mihanblog.com/post/tag/>  
 Sourced: October 2015

Post-secondary education has been a slightly different case after the 1979 revolution. Due to the nature of universities and the lower number of students in classes, most classes remained co-educational, but many Islamic values are still enforced. Girls and boys are guided not to talk to each other about subjects other than their lessons, research and studies, and they are advised not to spend too much time with each other. There are security guards all around university campuses to make sure these values are adhered to (Esfandiari, 2015).<sup>41</sup> In addition, girls and boys are mandated to sit separately in classes during the time of the sessions.

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<sup>41</sup> Haleh Esfandiari, *The women's movement*. United State Institute of Peace, 2015

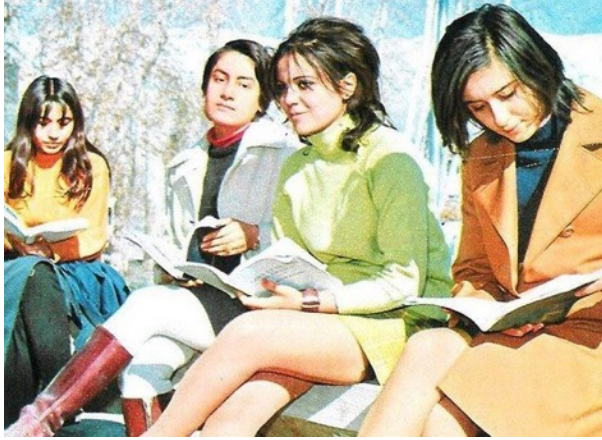


Figure 16: Tehran University students 1979  
 Life Under The Shah: What Iran Looked Like Before  
 The Islamic Revolution  
<http://all-that-is-interesting.com/shah-iran#1>  
 Sourced: October 2015



Figure 17: *Tehran University, 2004*  
 infowars: Anger as Iran bans women from university  
<http://www.infowars.com/anger-as-iran-bans-women-from-universities/>  
 Sourced: October 2015

The efforts of the government to ensure Islamic values in schools and universities are not comparable to their efforts in academic quality. As a personal observation, the amount of facilities and services provided for the members of the Student Basij militia forces in universities (budget, buildings, printing equipment, and sport venues) are much higher than the services provided for study groups.

### 1.3.1.3. Sports Venues

“Under the Shah’s regime, the sporting agenda was Westernization and sport, and part of the nationalistic agenda focused on elite performers and international competitions in mixed-sex environments” (Jahromi Koushkie, 2011)<sup>42</sup>

As it was noted before, Reza Shah forced the unveiling of women in the 1930s (Shirazi, 2001).<sup>43</sup> In 1935, he established the state-sponsored “Ladies’ Centre” (Kanun-e Banovan), which

<sup>42</sup>Maryam Jahromi Koushkie, *Physical activities and sport for women in Iran*, Muslim Women and Sport, 2011, 114.

became one of the main organizations pursuing sport for women. There was much controversy about the Pahlavi regime's support for women's sport. There was even much opposition to physical education for girls in schools and the wearing of sportswear in public. Nevertheless, women from non-devout upper and middle class backgrounds became increasingly involved in a diverse range of sports (Chehabi, 2002).<sup>44</sup> This went on through the era of Mohammad Reza Shah Pahlavi, but stopped when the Ayatollahs came to power in 1979.

“In the first months after the revolution, women's sports competitions continued as normal, although they met with increasingly shrill opposition from Islamists. The principle of women's sport was not at issue; rather it was the presence of men on the fields that was objected to, for it exposed insufficiently covered women to their gaze. For this reason, women's competitions were discontinued until further notice in 1981, the year veiling became obligatory in Iran” (Chehabi, 2002)<sup>45</sup>



Figure 18: Girls Basketball Team, before Islamic Revolution  
Women's Sports in Pahlavi Era  
<http://www.parstimes.com/sports/women/history/>  
Sourced: October 2015



Figure 19: Iranian women's national soccer team, 2011  
Iran's women soccer team banned from Olympics, because of headscarves  
[https://www.washingtonpost.com/world/irans-women-soccer-team-banned-from-olympics-because-of-headscarves/2011/06/06/AGqVuXKH\\_gallery.html](https://www.washingtonpost.com/world/irans-women-soccer-team-banned-from-olympics-because-of-headscarves/2011/06/06/AGqVuXKH_gallery.html)  
Sourced: October 2015

<sup>43</sup> Faegheh Shirazi, *The veil unveiled: The hijab in modern culture*, 2001, 88.

<sup>44</sup> Chehabi, H.E. *The Juggernaut of Globalization: Sport and Modernization in Iran*, The International Journal of the History of Sport, 2002, 282.

<sup>45</sup> Chehabi, H.E. *The Juggernaut of Globalization: Sport and Modernization in Iran*, The International Journal of the History of Sport. 2002, 285.



After the 1979 Revolution, women's sport was temporarily discontinued. The war between Iran and Iraq, which occurred for eight years, negatively impacted the state of sports in Iran at international championship level. After the war, some sports were gradually re-established under new regulations and laws from the government.

One of the main oppositions from women was raised since they are not even allowed into sport venues to enjoy watching their favorite teams. Women are only allowed in venues where women athletes are competing, while men are only allowed in men-only games as well.



Figure 20: *Cartoon by famous Iranian cartoonist Mana Neyestani (2014) criticizing Iranian laws that ban women from attending sports stadiums*

Twicsy, <http://twicsy.com/i/NFTTqi>

Also, the fact that women athletes, even when going to other countries for international games, have to wear a strict Islamic dress code, is very controversial.



Figure 21: *Dress code for women athletes from Muslim countries*  
forums.bigsoccer: Iran NT (in white) vs Berlin Kreutzberg (in red)  
<http://forums.bigsoccer.com/threads/hottest-womens-player-v2-0.1518110/page-19>

### 1.3.2. Three Representative Women

#### 1.3.2.1. Forough Farrokhzad

Forough Farrokhzad, Iranian poet and film director, lived between 1935 and 1967. She is considered as one of the most influential female poets and women in twentieth century Iran.

She was born into a middle-class family and married at the age of 16, but got a divorce after only two years. After divorce, she moved to Tehran to work as a poet. In 1955, Forough Farrokhzad published the first volume of poetry in the history of Persian literature that exhibited a poetic self, that can be recognized as a female. Called *Asir* (The Captive), it was also the first book of poetry ever published in Iran by an Iranian woman on her own (Najmabadi, 1991).<sup>46</sup>

In her poems, she talks about subjects that were traditionally known as taboo, such as sexual and emotional desires of women in such ways that was never before made in public. Therefore, her poems were censored and banned from being published after the 1979 Islamic

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<sup>46</sup>Afsaneh Najmabadi. *Women's Autobiographies in Contemporary Iran*. Harvard Middle Eastern Monographs (Book 25). 1991, 41.

revolution. Her poems were admired by a lot of Iranian women, as they were considered a reflection of her personality as a strong and independent Iranian woman (Najmabadi, 1991).<sup>47</sup>

Desire surged in his eyes  
red wine swirled in the cup  
my body surfed all over his  
in the softness of the downy bed.

I sinned, a sin all filled with pleasure  
next to a body now limp and languid  
I know not what I did, God  
in that dim and quiet place of seclusion....<sup>48</sup>

In this poem, Forough Farrokhzad symbolically portrays each member of her household. By having a closer look at the poem it appears that the poet seems to be the only person concerned with the social aspect of Iran. On the other hand the “garden that is slowly being drained of green memories” can be interpreted as an allegory for women’s status in pre-revolutionary Iran (Dannawi, 2008).<sup>49</sup>

Farrokhzad was hailed as one of the leading feminist poets in Iran. Farzaneh Milani, Iranian-American scholar and author, points out:

“Her poetry reveals the problems of a modern Iranian woman with all her conflicts, painful oscillations. It enriches the world of Persian poetry with its depiction of the tension and frequent paralysis touching the lives of those woman who seek self-expression and social options in a culture not entirely accustomed to them.”  
((Dannawi, 2008))<sup>50</sup>

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<sup>47</sup> Ibid., 40.

<sup>48</sup> Farrokhzad, Forough. *I Feel Sorry for the Garden*.

<http://www.foroughfarrokhzad.org/collectedworks/collectedworks4.htm>

<sup>49</sup> Heyam Dannawi, *Women in Black: Shirin Neshat’s Images of Veiled Revolutionaries*, 2008, 30.

<sup>50</sup> Ibid., 31.

However, Forough Farrokhzad's artistic career was not only limited to writing poetry. Her experimental films have also been influential; such as *The House is Black*. I became familiar with her work as a teenager and have been touched by her words since then. Since she has written many poems about women and their frustration in the male-dominated Iranian society, her works were among the most important inspirations for this project.

I have been inspired by the ideas presented in Forough Farrokhzad's poems as well as her efforts in being a pioneer in the field of women's rights in Iran. From the beginning of my work, using her poetry in my graphic design has been crucial in shaping the structure of the works.

### **1.3.2.2. Marjane Satrapi**

Marjane Satrapi (b. 1969 in Rasht, Iran) is a prolific writer and political activist. She is known as one of the most successful female artists who brought issues concerning Iranian women to the attention of an international audience. Her most famous graphic novel originally published in French, *Persepolis* (graphic novel 2003, film 2007), which has also been turned into an Oscar nominated animated movie, is one of the most important Iranian works to have gained prominence in the West, causing the Western audience to come to a better understanding of life in Iran after the 1979 revolution.<sup>51</sup>

Stephen Kaufman commented on her artwork, as "Satrapi's difficulties stem from oppressive social beliefs not only about human sexuality but also wider social issues such as a lack of democracy that Satrapi criticized."<sup>52</sup>

Two figures from the graphic novel *Persepolis* are selected here for presentation:

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<sup>51</sup> Festival de Cannes, 2007.

<sup>52</sup> Iranian Women in Exile Finding Voices Through Literature, By Stephen Kaufman, Washington File Staff Writer, 06 November 2006  
<http://iipdigital.usembassy.gov/st/english/article/2006/11/20061106154851esnamfuak0.9135706.html#ixzz3ut0XXnUV>





Figure 22: *Figure from Marjane Satrapi's Persepolis*  
fourthirty.wordpress: Marjane struggled with the tension between opposing ideologies.  
<https://fourthirty.wordpress.com/satrapi-unveiled/>

In the above figure, Satrapi expresses her childhood feeling of being unsure about the value of religion in her secular family during the 1980s. In this particular period, government propaganda, especially in the educational system taught young girls about the values of being religious. Nevertheless, many families who did not share the concerns of the government regarding religion felt the need to educate their children in their own ways.



Figure 23: Figure from Marjane Satrapi's *Persepolis*

bleedingcool: Marjane Satrapi, Creator Of *Persepolis*, Challenges Iranian Elections Results

<http://www.bleedingcool.com/2009/06/17/marjane-satrapati-creator-of-persepolis-talks-about-iranian-elections/>

In the above figure, Satrapi expresses her feelings about how her family wanted her to be opposed to the wearing of the mandatory hijab. She also touches on the issue of freedom of speech.

Satrapi's use of illustration and graphic works in depicting her life in Iran through image and words was quite inspirational for me. I have based my posters on illustrated characters that look like outlines but are recognizable as human figures with different poses.

Satrapi's life and her journey of immigration is somehow similar to mine, even though we immigrated for different reasons. This similarity has drawn me to her work. I was extremely inspired by her technique of storytelling to explain complicated issues in such a simple and yet imaginative way, enabling her to communicate with international audiences, effectively. Mixing narrative and storytelling with historical facts and graphic design was the main reason I became fascinated and inspired by Satrapi's work.

### 1.3.2.3. Shirin Neshat

Shirin Neshat (b. 1957 in Qazvin, Iran) is a prominent Iranian artist who has expressed many of the concerns of Iranian women like freedom of belief, idea, dressing and the issue of patriarchy. Her photographs and films have been praised and received many international awards. Her work expresses the condition of Iranian women and perhaps all women living in Islamic countries, where usually patriarchy and male-dominance is recognized as significant social challenges.



Figure 24: *The Women of Allah*, by Shirin Neshat  
christies: Christies's the art people, Shirin Neshat

The above photograph (with pen inscriptions added on it) is entitled “*The Women of Allah*”, and expresses the irony of being forced to believe and pray.



Figure 25: *Artwork by Shirin Neshat*

khanacademy: Shirin Neshat, *Rebellious Silence*, *Woman of Allah Series*

<https://www.khanacademy.org/test-prep/ap-art-history/global-contemporary/a/neshat-rebellious>

The above photograph expresses the ideologically-charged atmosphere of Iran, in which even some women, fueled by religion and tradition, force other women to adhere to Islamic values.

Shirin Neshat's use of handwritten poetry on photographs inspired me to use similar techniques in my graphic designs. I used regular handwriting, and techniques in modern typography to develop my own method of adding lettering to my designs.

## 2. Literature/Visual Review

### 2.1. Studies Focused on Cultural Backgrounds

Some studies, autobiographical works, semi-academic works and memoirs give an insight into the current cultural divide in Iran. Some of the following works are mere nostalgic memoirs, those works contain several valuable insights into contemporary history and the cultural situation of Iran, including the cultural duality of young Iranian women.

*“Warring Souls: Youth, Media, and Martyrdom in Post-Revolution Iran”* by Roxanne Varzi focuses on many aspects of life inside Iran. After receiving a Fulbright grant for research, Roxanne Varzi, associate professor of anthropology at the University of California, Irvine, returned to the country her family left before the Iran-Iraq war. Using ethnographic research that she conducted in Tehran between 1991 and 2000, she provides an account of the beliefs and experiences of young, middle-class, urban Iranians.

*“Tehran Blues: Youth Culture in Iran”* by Kaveh Basmanji is also a book full of interviews with young Iranians. Through these interviews, Basmanji tries to suggest that the Iranian youngsters are quite near to a revolution. He suggests that “more than two decades after their parents rose up against the excesses of the Shah, increasing numbers of young Iranians are risking jail for things their counterparts in the West take for granted: wearing makeup, slow dancing at parties, and holding hands with members of the opposite sex.” While the interviewer has limited the scope of his questions to a number of social and political issues, the contents of the interviews can be referred to as statements of the problems young Iranians face.

Pardis Mahdavi’s *“Passionate Uprisings: Iran's Sexual Revolution”* can be described as an academic study. She has visited Iran and directly studied the sexual behavior of young Iranians: “Part academic treatise, part titillation (there were forty or so young people present, all naked or

in their undergarments... some having oral, anal, [or] vaginal sex), Mahdavi's work argues that the social and sexual practices of the urban young adults who comprise two-thirds of Iranian population constitute a form of political dissent and rebellion. While the punishments for premarital sex, drinking and dancing are severe, the author, a journalist and assistant professor of anthropology at Pomona College, captures a hedonistic, post-adolescent and pure pop culture spirit, reflecting the interests and activities of the highly mobile, highly educated, underemployed and secular young Tehranis she followed over a seven-year period. Specialists in gender studies will find his work of interest; unfortunately, her book is suffused with a sense of outsider voyeurism (the author's parents are Iranian; she made her first trip there in 2000) — apparent in such discomfiting statements as “Tell me, the stranger who can keep your secrets, about your sex life. And while, inarguably, changes in fashion<sup>53</sup>”, as Mahdavi says, “have deep social and political significance, readers will likely feel that these shifting sartorial trends indicate gradual social change rather than the revolution at which the author hints.<sup>54</sup>”

Firouzeh Jazayeri Dumas' *“Funny in Farsi: A Memoir of Growing Up Iranian in America”* is an account of immigration of her family to the United States. In her memoir, she tries to describe the efforts of her family to fit into American society. Her account shows that although immigrant Iranians has formed large societies in countries such as the U.S.A., they have much difficulty fitting in, culturally.

*“Nobody Knows about Persian Cats”* 2008 movie by Bahman Ghobadi gives a semi-biographical account of Iranian underground music artists. Ghobadi tries to show how things that

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<sup>53</sup> Publishers Weekly. PWxyz, LLC. 2008. Accessed November 2015. <http://www.publishersweekly.com/978-0-8047-5856-7>

<sup>54</sup> Ibid.

have been taken for granted in the west, like female singers and rock music, are considered quite a problem in Iran, due to fierce action from the government against underground music.

Finally, the graphic novel “*Persepolis*” by Marjane Satrapi which has also been turned into a movie with the same title, gives us an account of how the liberal body of the Iranian society was challenged and attacked by Islamists after the 1979 revolution. Her family soon decided to immigrate.

My research involves both a visual project and a narrative. The visual project was inspired by Satrapi’s in its design format. Other sources helped shape the historical and personal narratives presented in the thesis as bases for presenting the final outcome.

### **3. Research Questions**

This research aims to investigate the cultural duality of young Iranian women aged 18 to 25. To explore this research objective, this project will address three main research questions as follows:

1. How does the official (state) portrayal of young Iranian women through mainstream media contrast with the way young Iranians portray themselves? How can graphic design express the notion of identity that occurs within a context of cultural duality?
2. How can storytelling be used to construct narratives about Iranian women’s cultures/sub-cultures and their lifestyles?
3. How can a semantic differential be used to examine the influence of cultural issues on the creation of the public vs. private spheres, specifically in the current generation?

## **4. Methodology**

This study uses three different approaches to analyze the cultural duality of young Iranian women. Firstly, a semantic differential is developed to study the reaction of a number of participants to certain concepts involving their public and private lives. Secondly, the study uses images, photographs and designed elements in the course of its historical background to study the differences between the culture of young Iranian women before and after the 1979 revolution. Thirdly, I have worked on a series of posters and graphic works to present the situation as my own background and the semantic differential studies show it.

### **4.1. Semantic Differential**

Semantic differential studies consist of a set of scales aimed to study and measure the connotative meanings of concepts to understand the attitude and feedback of the subjects to these concepts (Snider, 1969)<sup>55</sup>. The semantic differential study in this research consists of thirteen questions with seven pairs of answers. This study aims to understand how the participants react to certain questions about their public and private life. I have filled a questionnaire myself, specifically to address a comparative analysis of my experience and the reaction of the participants is presented in this thesis.

### **4.2. Typography and Visual Representation**

The visual project of this thesis consists of a series of experiments based on typography, photography, and graphic design. I have used Persian lettering and hand-writing along with texts in English and French to express how the cultural duality of young Iranian women works and to

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<sup>55</sup> Snider, J. G., and Osgood, C. E., 1969



present it to the Western culture and Canada, where English and French are both official languages. Lettering is used in all designs since I, as an Iranian, am quite used to seeing this form of type and I consider it an important element of the Iranian culture.

## **5. Statement of Results**

Statement of Results consists of three main sub-sections. In the first section, my personal experience as a young Iranian woman who has spent most of her youth and teenage years in Tehran, is narrated and discussed. Although my life is only one example, this narrative will help give more personal insight into the image of young Iranian women. Also, since my personal life is comparable to a large population of similar Iranians, it also should be seen as an appropriate sample for discussion and analysis. Many Iranian girls live a similar life, going through similar life events.

In the second sub-section, the semantic differential study conducted for the thesis is presented. An introduction to the context of the study is first presented, followed by the questions and answer choices given to the participants. The basis of such questions and answer choices is also discussed. The study and its results shall be discussed in section six.

The third section comprises of an introduction and discussion of how the cumulative results of the semantic differential are presented visually. This will be of help later in section six when analyzing the results of the semantic differential studies.

### **5.1. Personal Experiences as a Young Iranian Woman**

I was born in 1984, when the war had been going on for over three years. Life was quite difficult during those years. Even the rich had difficulties finding basic requirements for a normal life.

During my childhood and school years, I was never conscious about the state I lived in. In fact, everything around me and my family seemed quite normal until I visited Europe; and that became a real turning point in my life.

Like most of the Iranian girls of our generation, I was a bit spoiled at home, perhaps to balance for the fact that I had to be very careful talking to strangers. The years before school went by with ordinary memories, shared perhaps with all the little girls all around the world. It was only after we started going to school that things started to change.

School was full of surprises. It was during school that we felt the first strikes of repression. The first thing one should know about Iranian schools (except perhaps the ones for religious minorities) is that teaching about religion is one of the most fundamental parts of the curriculum. Also, saying prayers and attending religious ceremonies is mandatory in schools.

It was during the first weeks of school that I came to understand that religion, which was hardly part of my life before school, was considered the single most serious thing about a woman's life in Iran. We were taught about Islam, its laws, and how to use it as the most important guide in our lives from the very beginning of primary school.

Science and knowledge were secondary subjects at school. I remember my mother showing me photographs of her school years (which were before the 1979 revolution) and talking about how applied science had been the main focus of the curriculum.

At the age of nine, we were taken to the “Coming of Age” ceremony. In the ceremony we had to say prayers and wear white Chadors. We barely understood what that meant, but it was explained to us that from the age of nine, we were obligated to behave by the Islamic code and we were ready to get married. They explained that every sin would be written in our files by the angels of God and we had to answer to God for them, after we were dead.

During our school years, we studied two years in preschool, five years in primary school, three years in what can be translated as “Guidance” school/Middle school, three years in high school, and one year in pre-university school.

After graduating from primary school, we were sent to “Guidance” school (middle school) where a wide variety of courses were studied. These included science, mathematics, tailoring and cooking (for girls only), history, geography, social sciences, arts, literature, and of course religion.

Guidance school was like a transit station. During those years nothing special happened. We found new friends but we’d soon lose them when everyone departed for different high schools. Teachers in Guidance schools were among the worst, since even the Ministry of Education thought these three years were of little importance.

High school was a completely different environment. It’s strange how walls get higher and higher as girls continue to age and grow through school years. During high school, new restrictions were tightening around our necks every day. There were rules for punishing girls who had boyfriends. Anything outside the range of “the allowed” would be reported to parents and there were usually severe punishments from both the school staff and the parents.

But these never stopped anyone. Girls would do all sorts of things during and after school. We would take tape cassettes of American pop music and films to school and exchange them

with our classmates and friends; we would smoke cigarettes out of curiosity; we would go to our friends' homes and together watch Hollywood movies on smuggled video tapes, and all sort of things that we would want.

It was during high school years that we understood that we should divide our lives and characters into a private form and a public form. Girls were obliged by Islamic laws to be “Afif” (chaste), so they had to refrain from talking to men and boys, wearing hijab, and behave conservatively in public. But we were not willing to be like that. There were many girls who were willing to behave with chastity, but we wanted to have a more liberal approach. At home, watching satellite TV showing European and American shows, we all hoped we could dress freely in public.

I never truly felt myself inclined towards Western lifestyle until I first visited Europe during my high school years. Dressing freely, having an open social life, and enjoying the company of mixed gender friends in public were all like a dream in Iran, while in the West, they are taken for granted. I was quite envious of the more liberal lifestyle of Europeans.

When I came back, everything in public life started to become intolerable for me. I became a rebel, aiming to fight all the restrictions.

When I started studying art at the university, at the age of 18, I realized most art students had been dealing with the same problems I had been dealing with for years. Most of them were raised and developed in liberal families. Some were more rebellious than.

Soon, we started going to parties and enjoying a more liberal life in our private spaces. However, we were constantly afraid to be arrested by the police who would raid the party. Nevertheless, we continued.

In Iran, every university student feels an obligation to be active in politics. Although women face many obstacles trying to make their voice heard in public, this does not stop them from getting involved in demonstrations and socially aware causes. Today, the Iranian younger generation has become more active in trying to break the public/private boundary. They try to socialize and get together more and more in public places.

Once I immigrated to Canada, back in 2012, I started to realize an incorrect perception of Iran and Iranian by my non-Iranian friends and fellow students. It seemed none of them had accurate knowledge or understanding, could be young Iranian people's lifestyle and their day-to-day activities. It was my obligation to change this misconception.

## **5.2. Semantic Differential Study**

As explained in the previous section (Methodology), this study utilizes a semantic differential as a method to both test and clarify the situation, such as the cultural duality of young Iranian women. The semantic differential study consisted of 13 questions, each having 7 different binary sets with graded answers from -3 to +3. Since Persian was the first language of my participants of this study, all questions and answer choices were presented in both English and Persian.

The questions were as follows:

Q	English	Farsi
1	When you are in a public place with a group of your girlfriends, how open are you in discussing interreligious topics?	وقتی با تعدادی از دوستان دخترتان در محیط عمومی هستید، چهقدر نسبت به بحث درباره‌ی مسائل دینی احساس راحتی می‌کنید؟
2	How do you believe young women are depicted in Iranian media?	از نظر شما زنان جوان چگونه در رسانه‌های ایران نمایش داده می‌شوند؟
3	How would you describe mixed-gender parties for young people in Iran?	میهمانی‌های مختلط جوانان را در ایران چگونه توصیف می‌کنید؟
4	How open are you in discussing premarital sex with your circle of friends?	چهقدر برای بحث درباره‌ی رابطه‌ی جنسی پیش از ازدواج با حلقه‌ی دوستانتان احساس راحتی می‌کنید؟
5	How do you find the depiction of Islam in Iranian public media?	نمود اسلام در رسانه‌های دولتی ایران را چگونه می‌بینید؟
6	How open are you in discussing Iran's political relationship with the West in public?	چهقدر برای بحث درباره‌ی رابطه‌ی سیاسی ایران با غرب در محیط‌های عمومی احساس راحتی می‌کنید؟
7	How do you feel about wearing a veil/scarf in public places when among your close friends?	هنگامی که در میان دوستان نزدیکتان در محلی عمومی هستید و حجاب به سر دارید، چه احساسی می‌کنید؟
8	As a young Iranian woman, how do you believe your private persona is being communicated?	به‌عنوان یک زن جوان ایرانی، به‌منظرتان تصویر خصوصی خود را چه‌طور نشان می‌دهید؟
9	How do you feel about the established Islamic principles of conduct?	درباره‌ی اصول رفتاری تثبیت‌شده‌ی اسلام چه احساسی دارید؟
10	In public, do you openly discuss your disagreement with Iranian politics?	آیا مخالفت خود با سیاست‌های ایران را به‌طور عمومی بیان می‌کنید؟
11	In private, do you openly discuss your disagreement with Iranian politics?	آیا مخالفت خود با سیاست‌های ایران را به‌طور خصوصی بیان می‌کنید؟
12	How do you feel about drinking alcoholic drinks at home with a close friend?	در مورد نوشیدن نوشیدنی‌های الکلی با یک دوست نزدیک در خانه چه احساسی دارید؟
13	How do you feel about covering your hair in a restaurant when meeting with a close friend?	در مورد این‌که مجبورید موهایتان را در رستورانی همراه با یک دوست نزدیک بپوشانید چه احساسی دارید؟

The binary sets were as follows:

N	English		Farsi	
1	Conservative	Liberal	محافظه کارانه	لیبرال/آزاد
2	Open	Closed	باز	بسته
3	Masked	Revealed	پشت نقاب	آشکارا
4	Inflexible	Flexible	انعطاف ناپذیر	انعطاف پذیر
5	Controlled	Uncontrolled	کنترل شده	کنترل نشده
6	Free	Restricted	آزاد	مرز بندی شده
7	Comfortable	Uncomfortable	راحت	ناراحت

The study was conducted and 83 participants completed the semantic differential questionnaires. The results were gathered and graphed in two different methods.

The first representation method uses different shades of gray to illustrate the frequency of answers to a certain question: a darker shade means more participants answered that question with the respective number, while a lighter shade means less participants answered the question with the respective number. Five different shades, from very light gray to deep black, have been used. These graphs are presented in this section. The gray shades are used as appropriate tool for deeper analysis, as they demonstrate the direction of the mentality of Iranian society from a sample size.

The second set of graphs use a different color for each participant. This method is not ideal for presenting the results for the purpose of this research due to number of lines in each graph, but they can be of much analytical use for the researcher. This set of graphs is presented in Appendix 2. In addition to the analytical line graphs, representing the participants' responses, a secondary set of graphs (highlighted in Red line) is also created based on my own answers to the questions. The graphs are shown in this section and are demonstrated to compare my own experiences to the participants, representing the society of young Iranian women.

## **6. Analysis and Discussion**

### **6.1. Analysis of Semantic Differential Study**

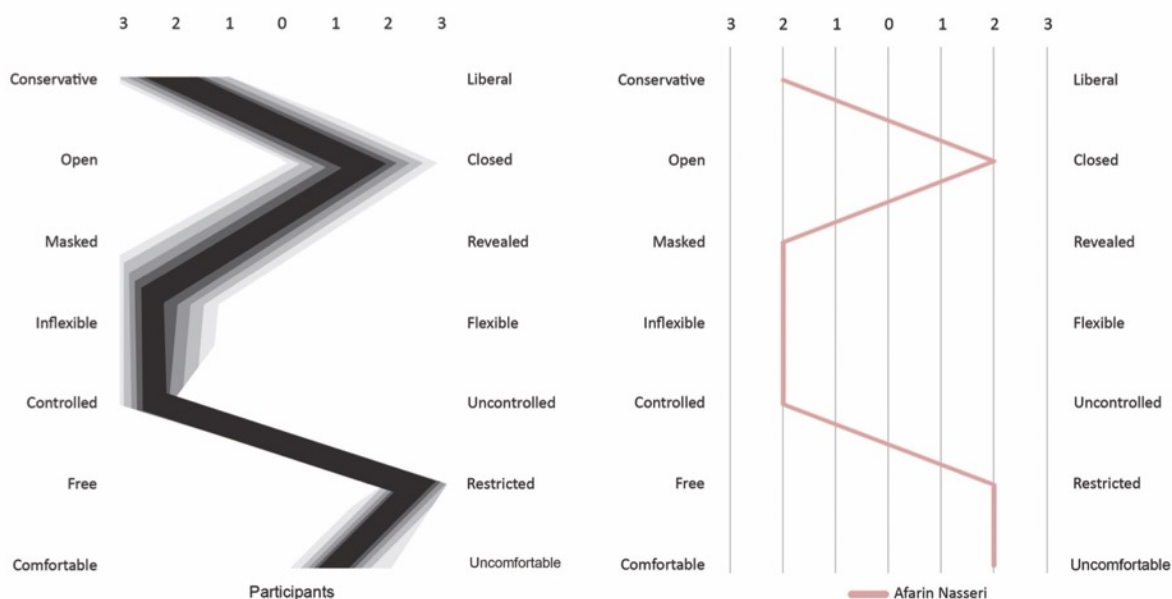
This section comprises an analysis of the results from the semantic differential study. The analysis is based on the graphs presented in Section 5.2. The analysis will begin by discussing each of the thirteen graphs. Later, a number of points regarding the relationships between these graphs will be made and an in-depth discussion will also be presented.

Semantic Differential study is utilized in this research to rationally support all the claims and declarations used in this paper. The questions asked in Semantic Differential survey clearly identified the reality of young Iranian women's life that ultimately confirmed what is claimed in this research.

Furthermore, from the survey responses, keywords will be identified and collected that were used the most. Those keywords will be used in graphic design works in three languages along with corresponding poem of Forough Farrokhzad.



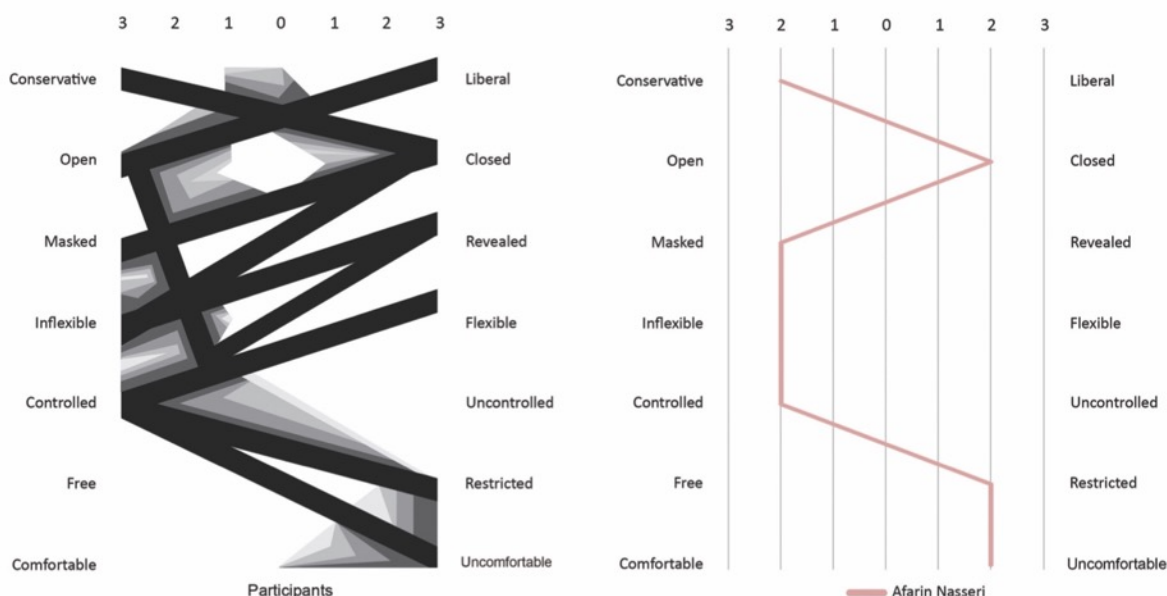
1) When you are in a public place with a group of your girlfriends, how open are you in discussing interreligious topics?



*Question 1*

The first graph presents a very cut-and-dry and focused result. It is evident that the participants rarely discuss interreligious topics with a group of their female friends in a public place. In my personal life this has been most evident as well. When in a public place in Iran, one cannot be sure by whom she is being heard – or at least suspects that a “big brother” is always listening and watching. Talking about interreligious topics is one of the greatest taboos in Iran, both due to tradition and the current systems of education, so naturally one does not experience discussions about such a topic in a public place, even when among friends, even close friends. Also, in my personal experience, discussing such topics is also a taboo in private. Since most Iranians are raised with a religious background and religion is considered as a solid atom in this country, they fear crossing boundaries.

2) How do you believe young women are depicted in Iranian media?

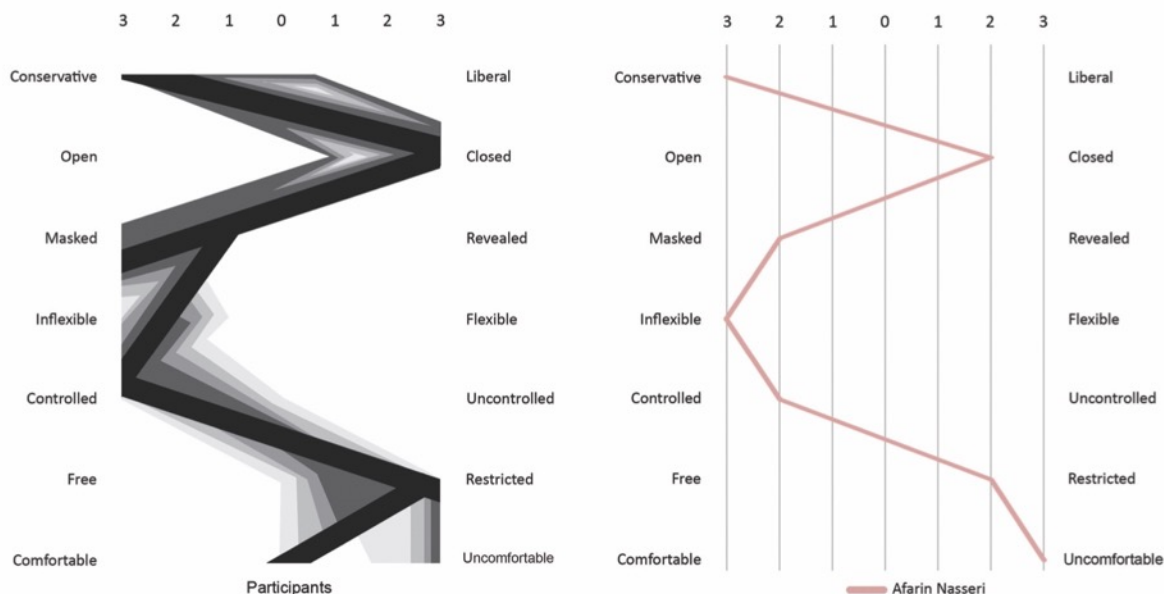


*Question 2*

A quick overview of the trend in Graph 2 confirms the complexity of the subject of the question in the eyes of Iranian society. Later in this section, this graph will be compared with Graphs 9 and 10, but for now, a short independent discussion of this graph is useful. Perhaps one of the most important reasons that have caused this diversity in the answers is the lack of clarity of the phrase word “Iranian media”. The number of television channels, magazines, publications, publication houses, news websites, and other media owned by Iranians and broadcasted for the consumption of Iranians, but not based in Iran are far higher than the ones working from inside the country. Media in Iran is heavily controlled by the government and revolutionary hardliners. If we consider this and take it into account while analyzing the results, the duality of the answers may be explained. Nevertheless, once we look at the last three binary oppositions and the fact that most answers lean towards the right side of the scale, we can conclude that the participants were only considering the Iranian media working from inside the country. In my personal experience, Iranian media, especially local television channels, show very limited and restricted

aspects of the lives of Iranian women. For example, when a married couple go to bed to sleep, only one of them is shown lying in bed, and the women are always wearing hijab – something that neither I nor the people I know have witnessed or experienced in real life. Based on the answers to four first binary oppositions where one can observe that the population is almost split in half in their answers, my personal experience is that in-depth depiction of Iranian women is not the main focus of Iranian media broadcasting inside Iran, and that they are only presented in the form of clichés, such as religious and pious women of religious morality, villains who do not believe in religion, caring mothers, socially-responsible workers, and the like. Perhaps this part of the population believes that Iranian women are truly conservative, closed, inflexible and restricted.

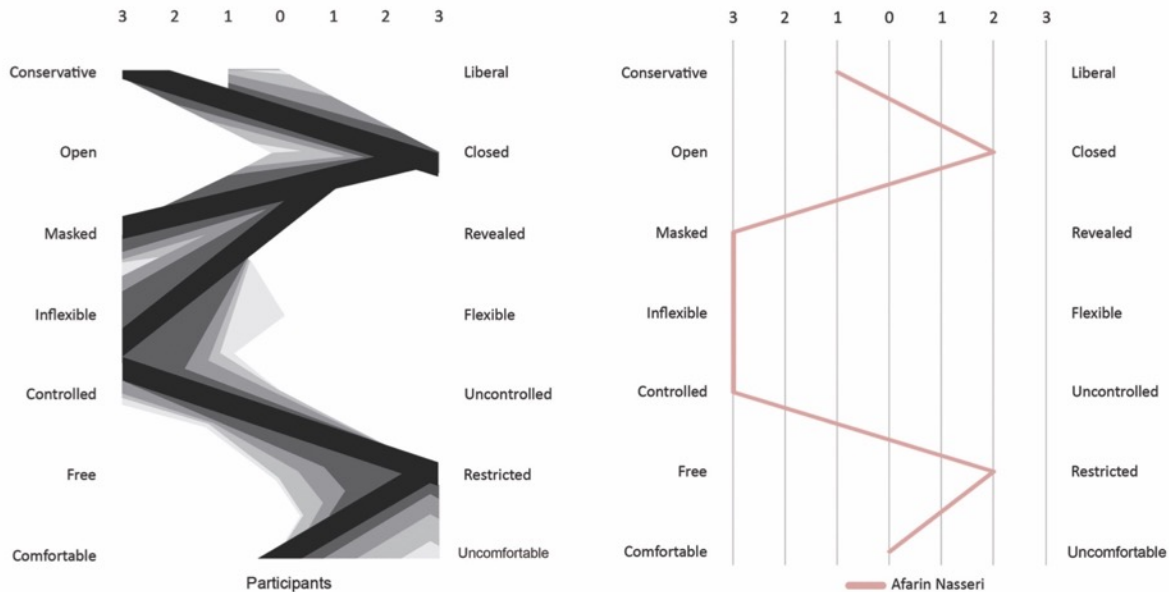
### 3) How would you describe mixed-gender parties for young people in Iran?



*Question 3*

Graph 3 shows how the participants feel about the state of mixed-gender parties for young Iranian people that take place inside the country. Most of the answers lean towards the opinion that these parties are conservative and controlled. In my personal experience, this is true about most of such parties. Many young Iranians go to very westernized parties. In mixed gender parties people are openly socializing, consuming alcoholic drinks, dancing and other liberal acts. However, in most parties, even though such activities may be practiced, they are rather controlled in fear of the police finding out about the party and arresting the attendees.

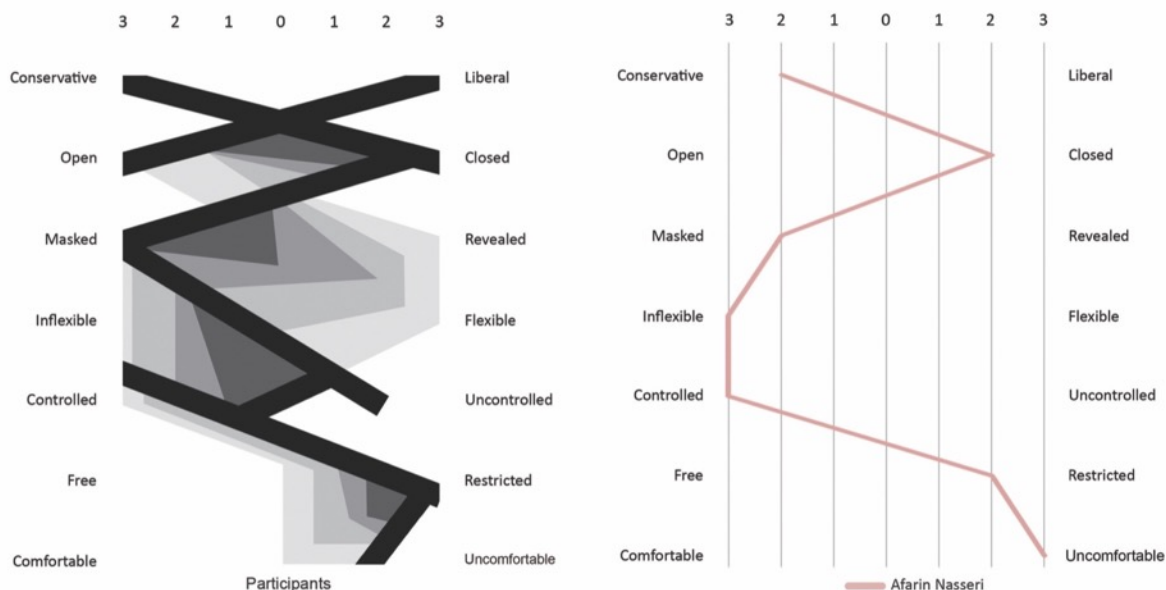
4) How open are you in discussing premarital sex with your circle of friends?



*Question 4*

Graph 4 shows the reaction to another social, cultural and religious taboo in Iran: premarital lifestyle in the recent two decades, the discussion of such issues is still very much a taboo. A minor part of the population show inclinations towards more open discussion of the topic of premarital sex in their circle of friends, but the majority of the participants have answered the question in a way that is evident that they do not feel very open in discussing this topic with their friends. In my personal experience, this is very true. In my own circle of close friends, even though we were quite open in discussing almost any subject of our private lives, our willingness in discussing our sex life with others, regardless of how close we are to each other, was next to nonexistent.

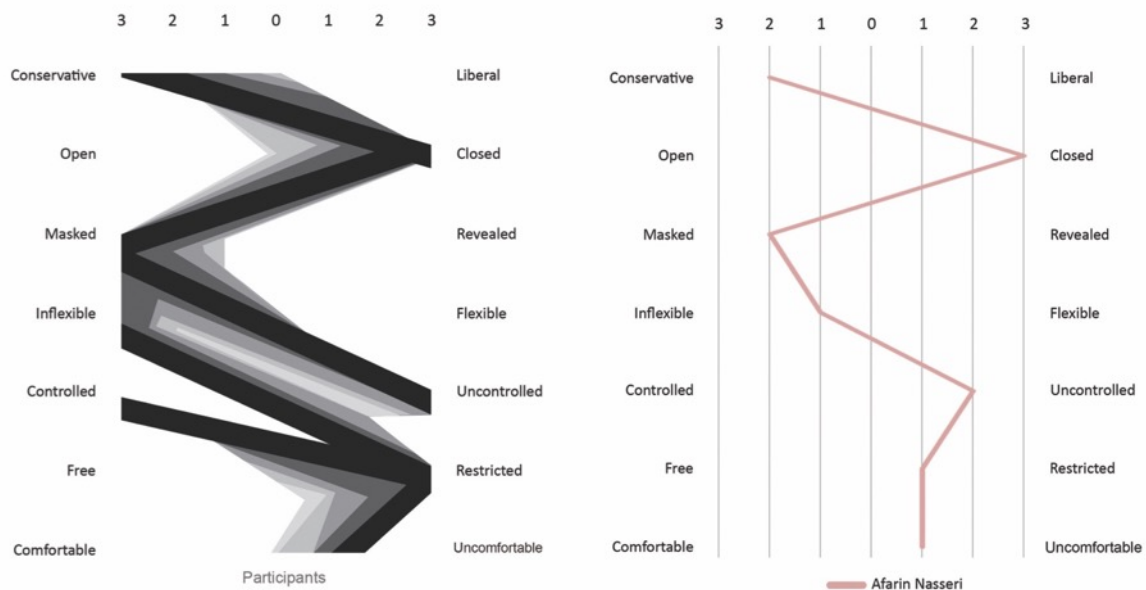
5) How do you find the depiction of Islam in Iranian public media?



Question 5

Graph 5 has much to say about how comfortable the participants have been in discussing the topic of religion. Some of the answers to the binary oppositions and their frequencies are most revealing. The answers to the last two binary oppositions show that most of the participants believe that Islam is depicted in an uncomfortable and restricted manner in Iranian public media. But the answers to the other binary oppositions are not clear if one were to explain them without first-hand and personal experience of living in Iran. Although many young Iranians believe that they should be moving towards a more liberal lifestyle, both in their public and private life, they do not wish to abandon Islam and their religious roots. Based on such an attitude and certain perspectives advertised by more liberal religious groups and organizations, they believe that believing in Islam does not oppose a more liberal lifestyle and that Islam is to an appropriate extent liberal itself. There is also a group of people who oppose this view, believing that Islam, and religion in general, is a major obstacle in moving towards a more liberal lifestyle. This duality underlines the results presented in this graph.

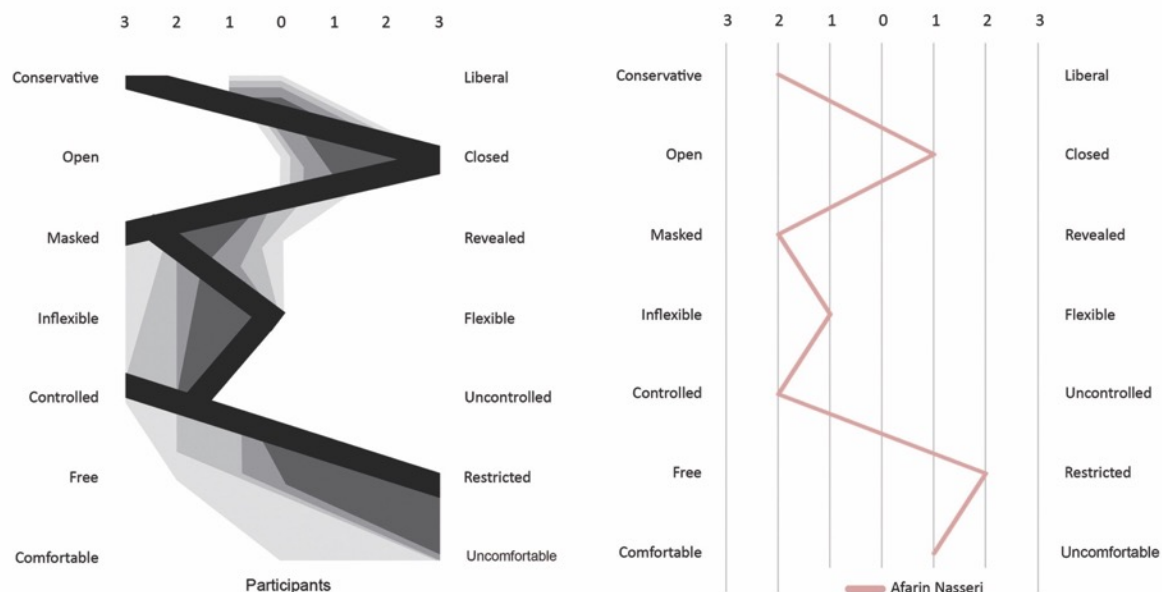
6) How open are you in discussing Iran's political relationship with the West in public?



*Question 6*

Graph 6 is one of the graphs from which the duality of private vs. public life can be implied. This graph shows that discussing diplomacy of Iran and politics about the West is a topic that cannot be easily discussed in public. In my personal experience, there are sometimes exceptions. People tend to speak quite freely when radically opposed to the West. In my opinion, this explains the fact that many answers lean towards the word “uncontrolled”.

7) As a young Iranian woman, how do you believe your private persona is being communicated?

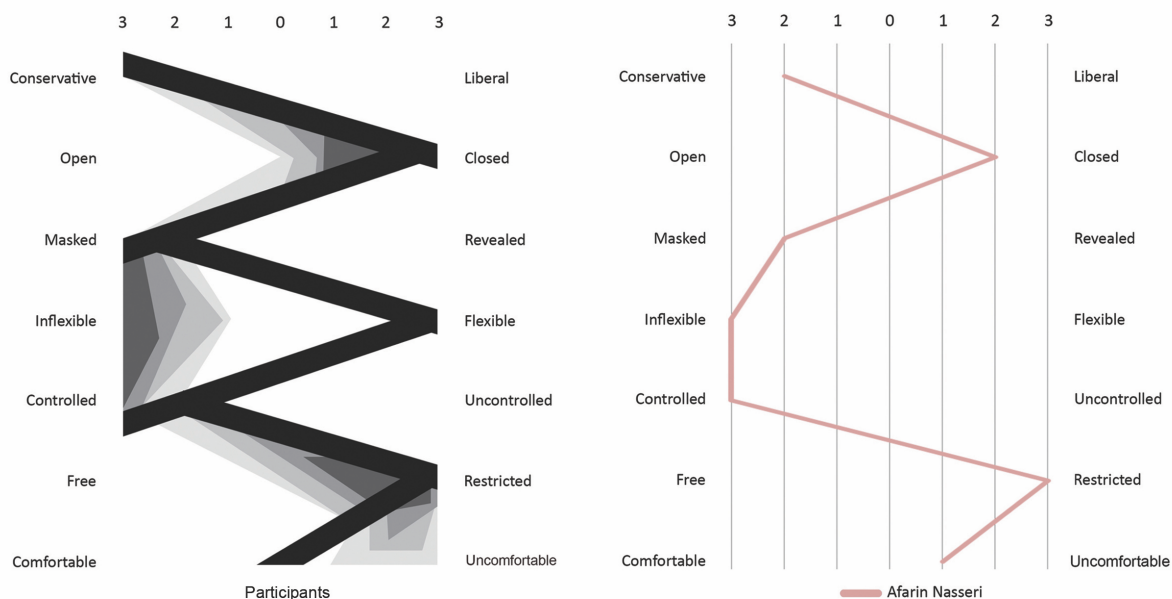


### Question 7

In Graph 7, reaching a fast conclusion can be easy and not very far from the perspective of an outsider. But if one has lived long enough in Iran, you can easily recognize that this graph explains many facts of the life of a young Iranian woman. Based on my personal experiences, many young Iranian women seek to escape from the established public persona of a young Iranian woman and I think this graph confirms my feeling.



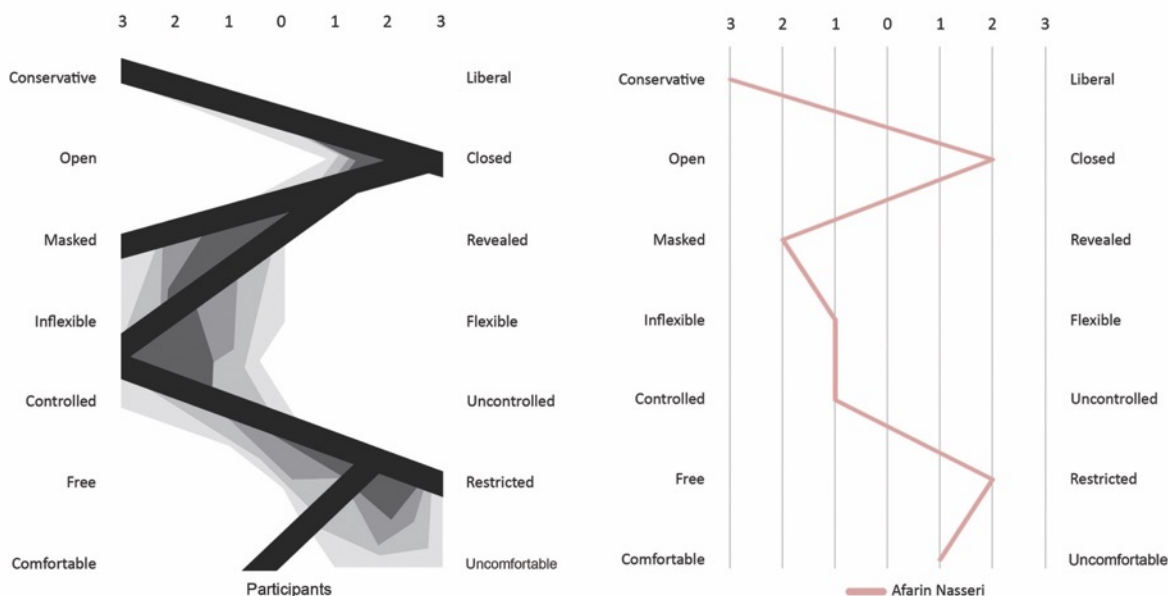
8) How do you feel about the established Islamic principles of conduct?



Question 8

Graph 8 shows how the society of young Iranian women, and perhaps the whole society, is split in their view of established Islamic conduct. Many participants have answered that these principles, although closed and restricted, are flexible. Referring to Graph 5 and the discussion about that graph, the view that Islam can be liberal, seems to be also at work in the answers to this question.

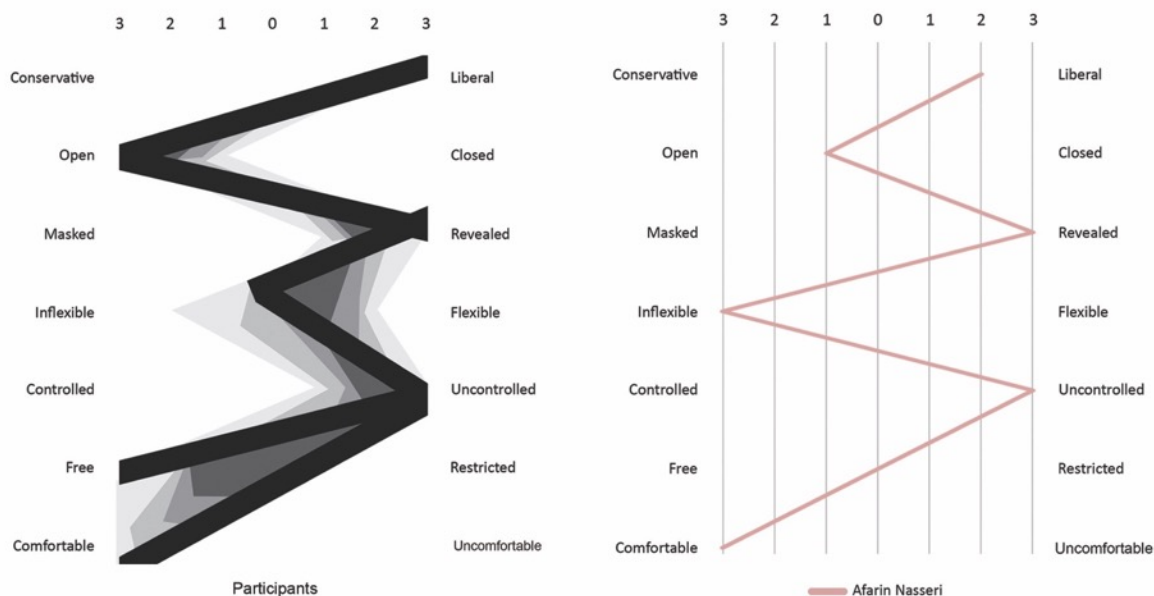
9) In public, do you openly discuss with your disagreement with Iranina politics?



*Question 9*

Graph 9 shows an aspect of the major aim of this study. This graph, as well as Graph 10 clearly shows that while politics is not liberally discussed in public among young Iranian women, it is openly discussed in private. My personal experience confirms this point: whenever a discussion about Iranian politics starts in public, many people keep silent, while the same discussion attracts many participants if done in private and among people who know each other.

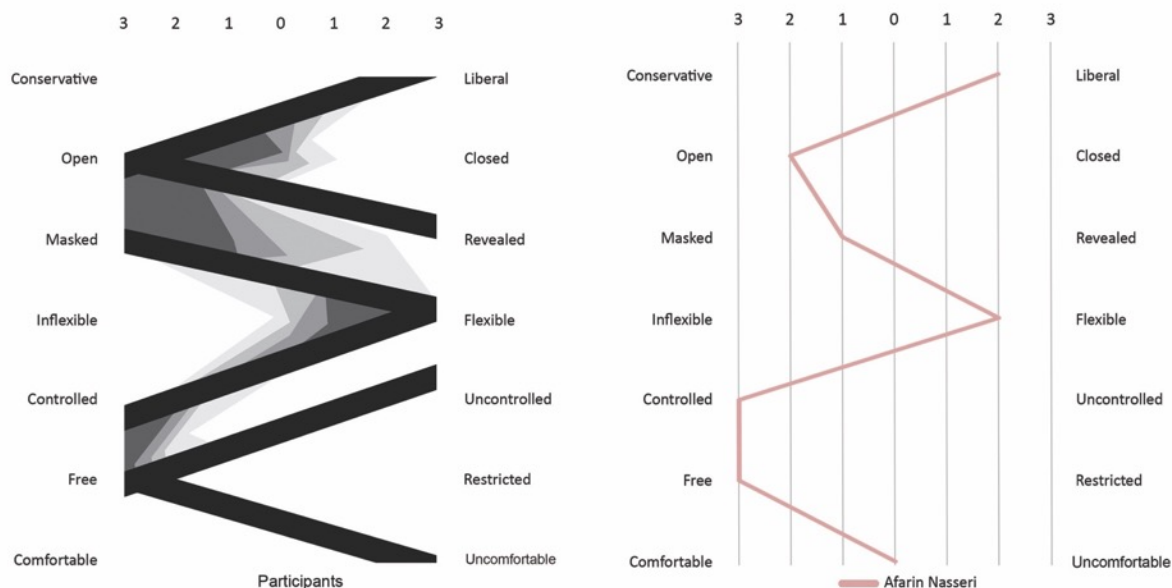
10) In private, do you openly discuss your disagreement with Iranian politics?



*Question 10*

Graph 10 shows that disagreement with politics is expressed freely in private. As it was mentioned earlier in Graph 9, as well as my personal experience, political discussions are frequent both in public and private, but disagreements are normally expressed in private.

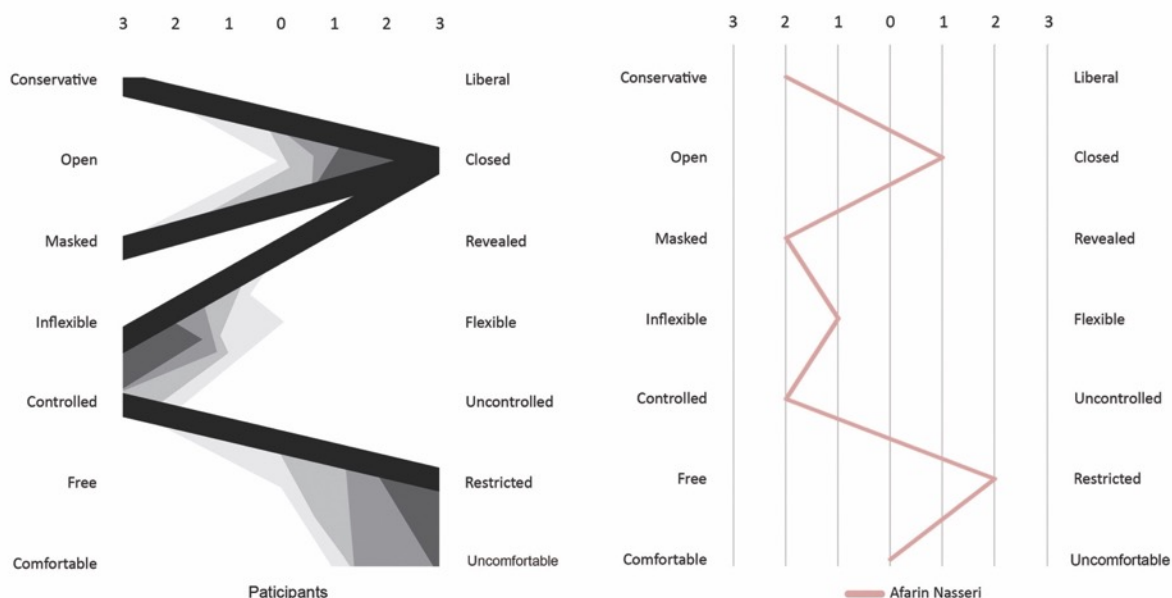
11) How do you feel about drinking alcoholic drinks at home with a close friend?



*Question 11*

Graph 11 clearly shows that when alcoholic drinks are served at home with close friends, they resemble all the liberal values a young Iranian woman has in mind, except possibly for two aspects: being open and comfortable about it. In my personal experience, this is very true. It is clear that one cannot be very open about drinking alcohol in Iran, since it is forbidden for all Muslim-born people to do so, both in public and private. Although drinking is not rare in Iran and in parties and in private, it is practiced, especially among the younger generations. This graph shows that liberal lifestyle, which is not observed in the public life of young Iranians, is practiced in their private lives.

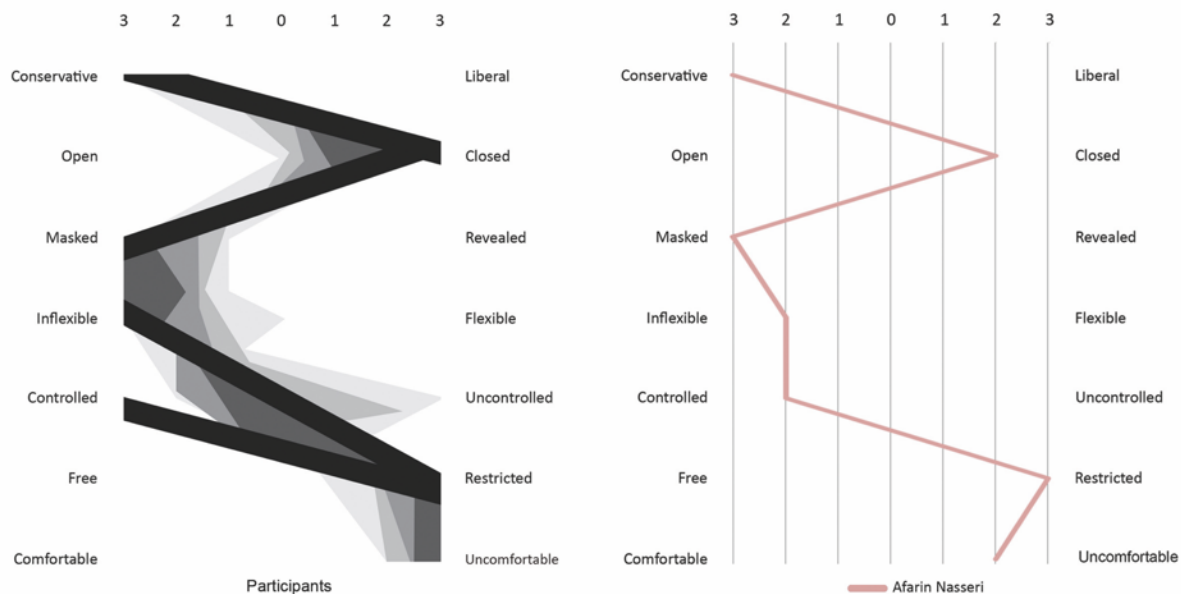
12) How do you feel about covering your hair in a restaurant when meeting with close friend?



Question 12

Graph 12 shows an irony of life under the current conditions in Iran: meeting someone you know who is close to you, in public, while not being able to feel open and friendly towards him/her. In my personal experience, also approved by my findings as shown in the graph from other participants, whenever I was in a restaurant, café, cinema or any similar public place with a close friend or a number of close friends, I felt frustrated about my clothing and hijab. We always felt distanced from each other, as we were not true to ourselves in our outfit with hijab. It always felt as if our freedom was taken from us.

13) What do you think people will think of you if you insist on disagreeing with Islamic moral/behavioral codes?



Question 13

Graph 13 shows how young Iranian women in general practice a second life (private life), which cannot be revealed as is masked to a certain degree to the public eye. The general atmosphere of public life in Iran is very conservative and since most young women in Iran try to violate certain aspects of this conservative appearance in their public life, revealing any part of their private life to the public is definitely not at their best interest as the consequences could be severe, and in some cases to the degree of losing their jobs, get suspended from school, or even be arrested. This has been true for myself as well.

If one were to analyze the larger picture of the life of young Iranian women through these thirteen graphs, it could be argued that their lives, regardless of their background, is split into two separate spheres of private and public life. The participants in this research were randomly selected from middle upper class that live, or used to live at the age of 18 to 25, in Tehran. However, most contacts were through personal networks and social media. Most of the

participants are from middle-class to higher-middle-class families with moderate to high socio-economic status, and most university-educated. Thus, the study certainly cannot be considered definitive but it shows a definite trend that my personal experience as a young Iranian woman lived in Tehran for many years, confirms. The answers given by the participants show that although they have separated public and private lives, they do not wish to compromise the masks they wear when in public.

## 7. Visual Project

"Nothing is ever beautiful without some disturbance or violence. That is why the melancholy of my works is so familiar to the people."

Interview with the Iranian artist Shirin Neshat (Schels, 2014).<sup>56</sup>

I was involved in the art scene of Tehran when I lived in that city and have always thought of myself as an artist and designer. Working in Iran, I had to learn how to present my work despite all the severe censorship that was enforced by the Islamic Republic mandates. Therefore, like many like-minded Iranian artists, I developed my own way of expressing things to hinder censorship. Just like everything else in life, I eventually learned to adapt myself to all the restrictions that I was surrounded by.

In my dissertation work, under the influence of Forough Farrokhzad, Shirin Neshat, and Marjane Satrapi, I decided to employ several design methods and elements, including traditional graphic motifs, typography, and cultural symbols, into my visual project. The poetry of Forough Farrokhzad was my primary conceptual inspiration, in the sense that by reading her poetry and analyzing it in its historical context, I became motivated to work on aspects of femininity and life as a woman in Iran. In my opinion, Forough Farrokhzad was one of the most (if not the most) vocal feminist of her time, expressing her frustration with her time through her subtle poems. In all of the lettering used in my posters, illustrated below, I have carefully selected poems by Farrokhzad. The stanzas were selected based on the outcome of semantic differential trends and a unique most vibrant message generated from them. The theme of each poster design was also influential in choosing the lyrics.

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<sup>56</sup> Evelyn Schels, Louisiana Channel, Louisiana Museum of Modern Art, Interview with Shirin Neshat, 2014



Shirin Neshat's work on Iranian woman has incorporated many aspects of Persian poetry and that became the main reason why I chose to follow her artistic path in my designs. She normally uses photographs and inscribes them with lines of poetry, words, and text. Many of her works can be considered a commentary on the destructive powers of ideology. She has been an advocate of women's rights and has expressed her concerns regarding the rights of women in Iran through her artworks, films, and speeches.

Neshat works on photographs, while Marjane Satrapi's illustrations and graphic novels take a more freestyle approach towards characters and characterization. Satrapi's *Persepolis* also uses storytelling to make the audience familiar with the situation. Both her illustrations and storytelling techniques inspired me in this project.

### **7.1. Typography Experiments**

In this part of the visual project, I have used typography and typographical elements in three different languages of Persian, English and French. In each figure, I have worked on a few lines of poetry by Forough Farrokhzad and in addition to presenting the poem itself using typography, have expressed my feelings towards those lines by use of other graphical elements, including lines, brushes and patches. Several different materials and tools have been used in these figures, each for a different expressive aim.

I have used Persian typography to show the original poems and my original culture, while English is the primary language with which I have aimed to communicate with the Western audience. French is also an official language of Canada, where I have done this research, and French words are used to communicate with speakers of this language.

The lines of poetry by Forough Farrokhzad are as follows<sup>57</sup>:

English	Farsi	Figure
Let us believe in the beginning of the cold season	ایمان بیاوریم به آغاز فصل سرد	27
No one thinks about the flowers No one thinks about the fish	کسی به فکر گل‌ها نیست کسی به فکر ماهی‌ها نیست	26, 28
I am depressed, So very depressed, I go to the parch and extend my finger To the stretched skin of the night, The lamps that link are dark, The lamps that link are so dark, No one will introduce me To the sunlight	دلم گرفته است، دلم گرفته است به ایوان می‌روم و انگشتانم را بر پوست کشیده‌ی شب می‌کشم چراغ‌های رابطه تاریکند چراغ‌های رابطه تاریکند کسی مرا به آفتاب معرفی نخواهد کرد	31
You are the clear and bright sky I, in this corner of the cage, am a captive bird	تویی آن آسمان صاف و روشن من این کنج قفس مرغی اسیرم	30
I said I would be the cry of my own existence But alas I was a “woman”	گفتم که بانگ هستی خود باشم اما دریغ و درد که «زن» بودم	27, 31

<sup>57</sup> All translations are by this website: <http://www.foroughfarrokhzad.org/collectedworks/collectedworks4.htm>



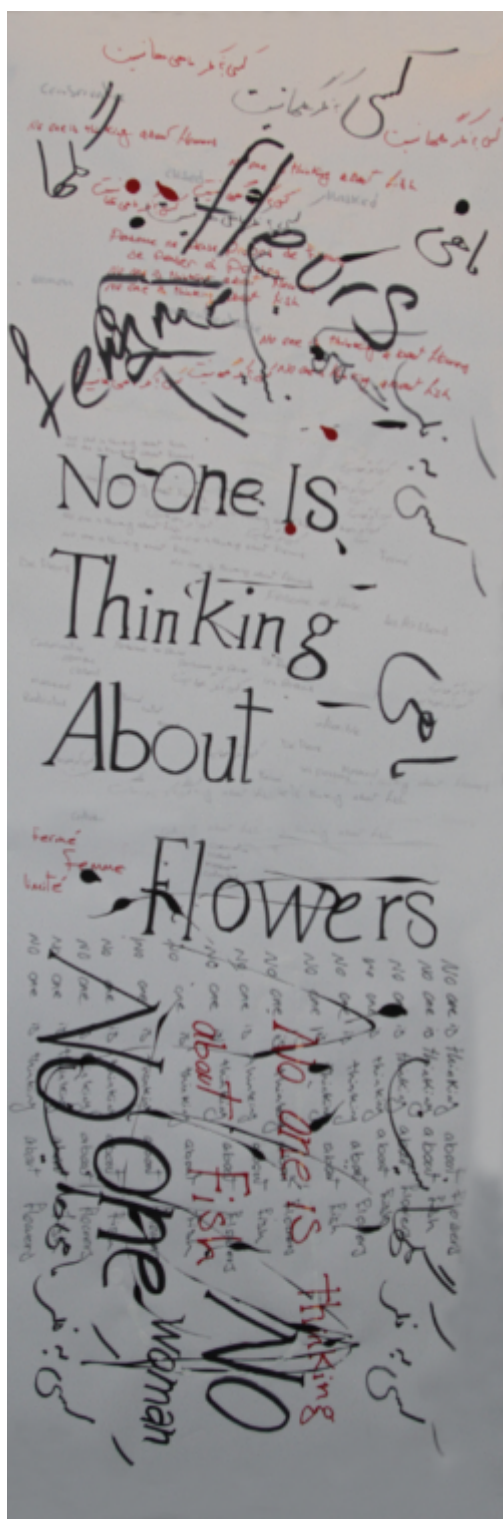


Figure 28: Typography Experiments

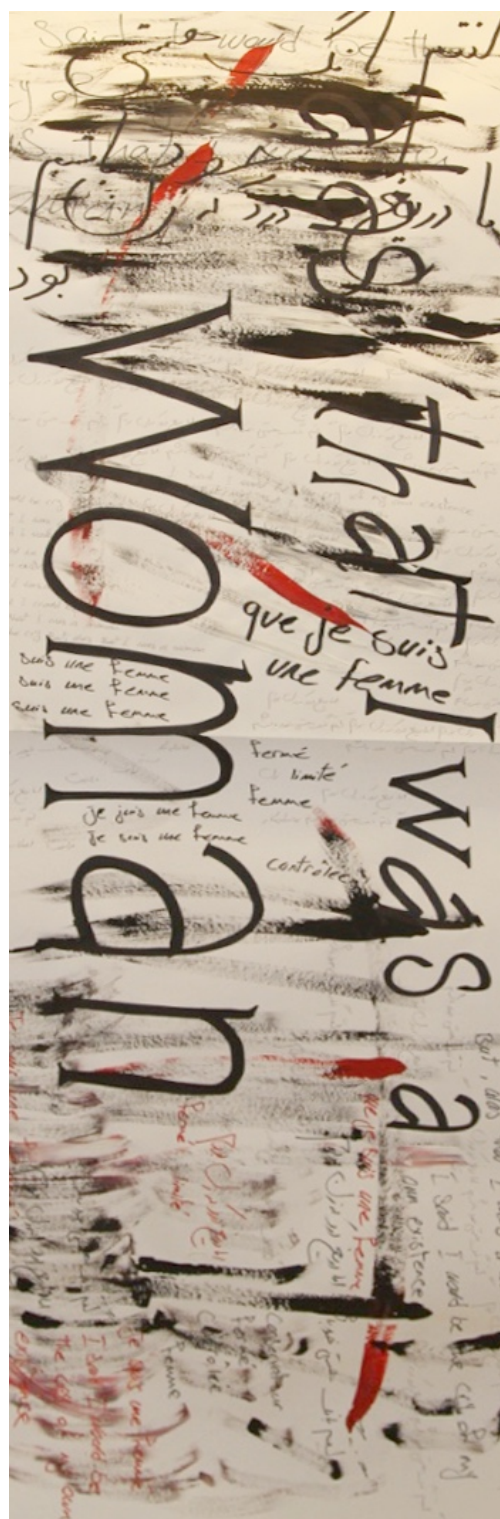


Figure 29: Typography Experiments



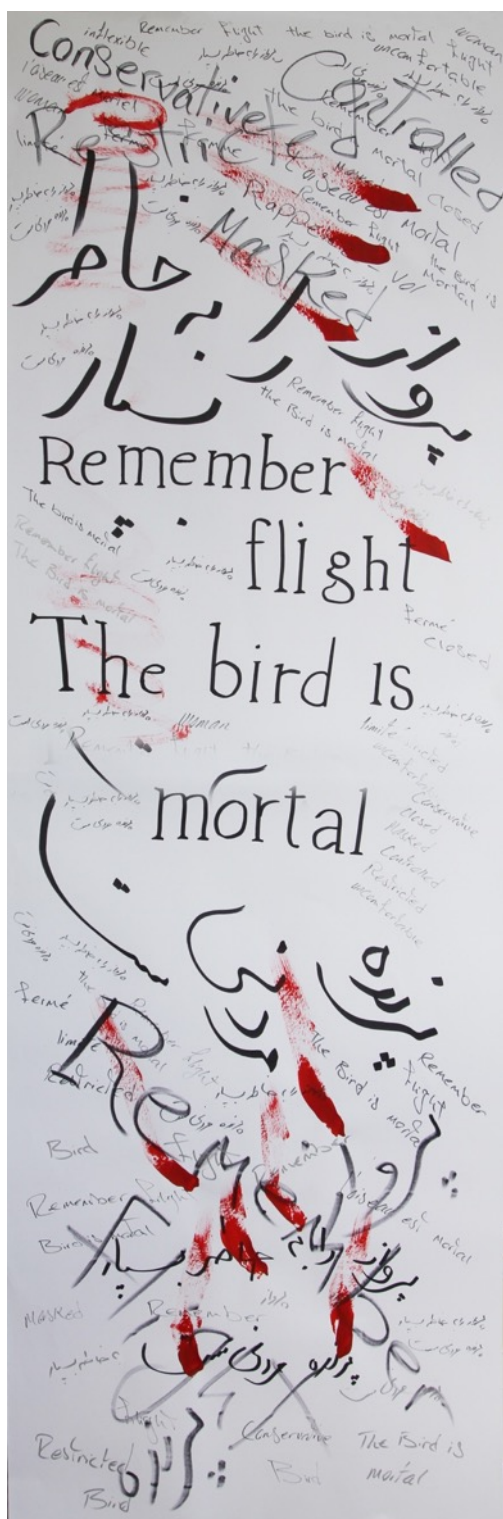


Figure 30: Typography Experiments



Figure 31: Typography Experiments

## 7.2. Photography Experiments

The second step in my works was a series of photographs. I took several series of photos to show the different ways young Iranian women use clothing and hijab. Through photography, I have tried to simulate different layers of the Iranian society and to show how different Iranian women might choose different ways to cover their bodies.

Figure 32 shows a rather young Iranian girl in a light-colored Chador. Many religious parents want their young girls to wear Chadors. However, because more-common black Chador is not culturally suitable for a young girl (dark colors are usually used by elders), they are given light-colored Chadors to wear.

Figure 33 shows the typical clothing of an Iranian female office-worker or university student. There are many rules and regulations about how Iranian women should dress in universities and workplaces. These laws usually only allow darker colors, do not allow skirts, and enforce a head-cover called Maqna'e, which is a tight head-scarf.

Figure 34 shows the typical clothing of a young Iranian woman going to spend some time with friends in public places, such as a coffee shop, restaurant.. The regulations in public places are looser than offices, universities and schools. So, many young Iranian women, especially in urban areas, use this lack of laws to their benefit, dressing more freely.

Figure 35 shows a party dress, which is very similar to its Western types. Young Iranian women who go to underground parties chose liberal dresses, but wear a normal dress on their way to the party.



Figure 32:  
Photography Experiments



Figure 33:  
Photography Experiments



Figure 34:  
Photography Experiments

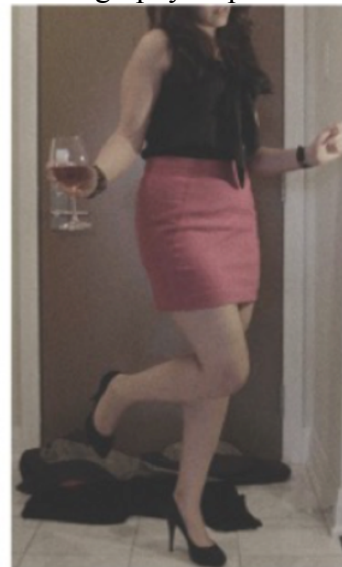


Figure 35:  
Photography Experiments

Figures 36 and 37 both show how an Iranian young woman in outdoor closing. Figure 36 showing a liberal outfit covered by a long dress (known in Iran as a Mantou), and Figure 37 showing a cloak-like dress covering the whole body. Figure 38 and 39 are two sides of the same outfit: Figure 38 showing the underlying outfit when in private, while Figure 39 showing how one covers that underlying outfit by wearing a Mantou.



Figure 36:  
Photography Experiments



Figure 37:  
Photography Experiments

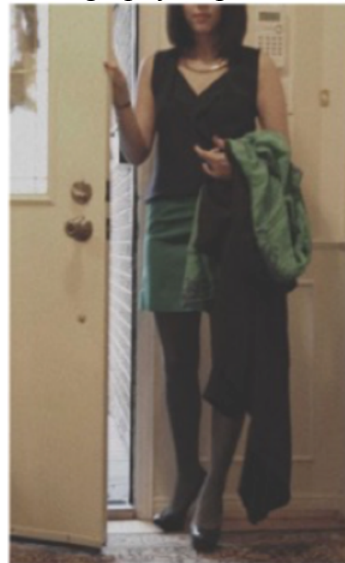


Figure 38:  
Photography Experiments



Figure 39:  
Photography Experiments

Figures 40 to 47 inclusive, focus on the women, with the first four depicting young Iranian women enjoying an underground party with dancing and drinks. Scarves are worn around necks just as a fashion-accessory, and not more. These represent an important aspect of private life in Iran for young Iranian women, for they fear about the intrusion of their public life at all times. The second four figures (Figures 44 to 47) show four different styles of headscarves used by



young Iranian women in public. Figures 44 and 45 show a lax attitude towards covering their hair, while Figure 46 shows a very conservative head hijab. However, Figure 47 is showing a mildly conservative attitude.



Figure 40:  
Photography Experiments



Figure 41:  
Photography Experiments



Figure 42:  
Photography Experiments



Figure 43:  
Photography Experiments



Figure 44:  
Photography Experiments



Figure 45:  
Photography Experiments



Figure 46:  
Photography Experiments



Figure 47:  
Photography Experiments

### 7.3. Design Experiment

The final design of my works (Figure 51-61) initially started by using text in previous photographs, illustrated above, to form a shape of a body in different customs and outfits. Figure 48 demonstrates a religious Iranian woman in chador. She is praying to her God as part of her day to day life. She truly believes in her religion.

The texts used to shape her body in this design are carefully picked from one of Forogh Farokhzad's poetry based on her feelings toward her surrounding.

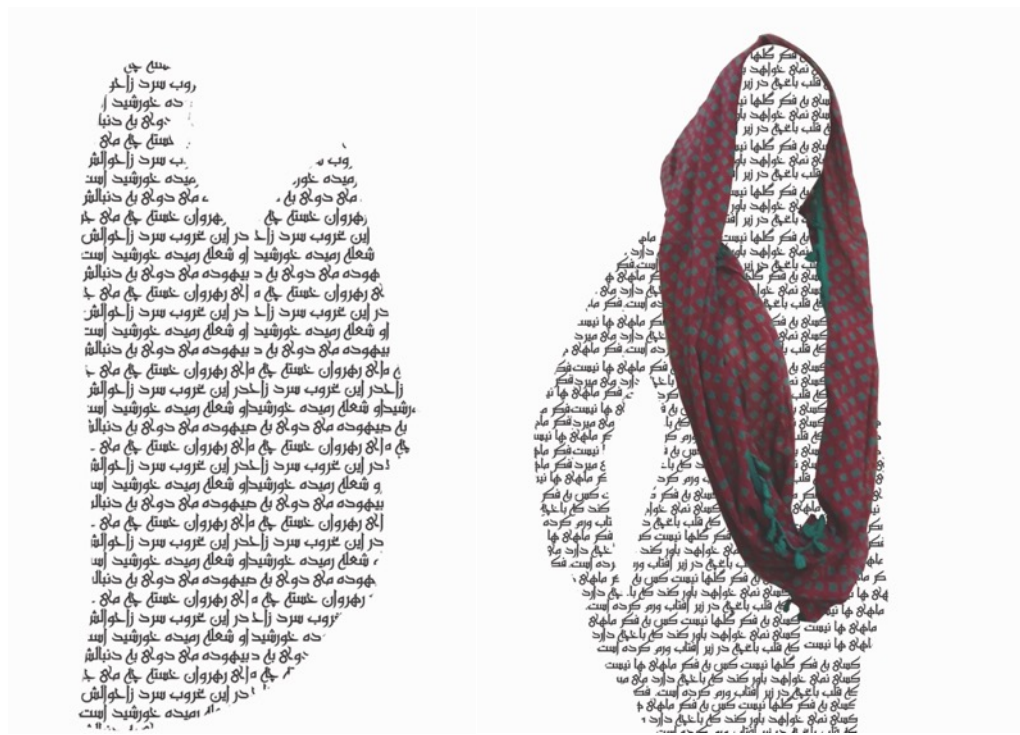


Figure 48: Design Experiment

Figure 49: Design Experiment

On the other hand, figure 49 is representing a non-religious (not necessarily an impious) Iranian woman. Her scarf is loosely wrapped around her head, barely covering her hair. She refuses to wear chador and the jacket she is wearing is too tight that shows all curves of her body.

She is frustrated. She wants to be free.

The text in this design is also picked from Forogh Farokhzad's poetry. She is complaining how authorities are ignoring her.

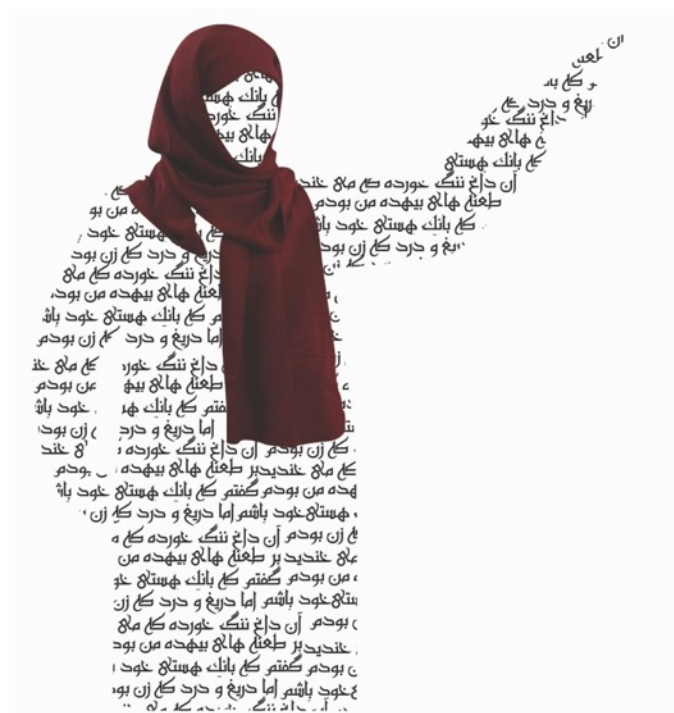


Figure 50: Design Experiment

Figure 50 is a representation of an Iranian woman who belongs somewhere in between the two in previous figures. She is not necessarily religious. She has made peace with the reality of lifestyle in Iranian society and would like to respect the law. Just like the other two figures, the poetry is from Forogh Farokhzad.

She is a victim of being a woman. She is forced to adapt to the existing rules because she is simply a woman.

After a careful investigation of my designs, by presenting them to Western (or non-Iranian) audiences, it was brought to my attention that some improvements and changes were necessary. My research regarding the feedback that I received, led me to incorporate new design strategies that eventually guided me to the integration of multiple components (layers) in my work.

#### **7.4. Design Direction (Incorporating Theory, Semantic Differential Feedback, Personal Experiences)**

Based on my experiments in typography and photography for this study, ten individual posters are created and eventually all posters are combined into one, as shown in Figure 61. The words used in posters are from both poems by Forough Farrokhzad and the words used in the semantic differential study. The drawings, illustrations and designs have been inspired and influenced by the feedback of the participants of the semantic differential study. The lettering and sketches used in all posters were purposefully hand written/drawn to be able to reflect my personal feelings and emotions into my designs.

As an example, Figure 52, inspired by some lines by Farrokhzad and the suppressive laws about the public life of women in Iran, show an Iranian women pictured like a captive bird who is affected by depression but seeking emancipation. Figure 55 tries to show how Iranian art students and artists try to imagine the liberated women. Figures 56 and 57 both show the public life of Iranian women, while Figures 59 and 60 show the other aspect of the story: the private life of young Iranian women, especially in underground parties, where the police or the Basij militia might attack any second and arrest all the participants. The final figure, Figure 61, tries to express the different personas young women in Iran take, when in different situations and contexts. Hijab in Iran is a controversial issue with it taking many different forms. Since hijab is mandatory and enforced by the police and other revolutionary organizations, it cannot be totally avoided. Nevertheless, some wearing looser hijab, with most of their hair visible, like the character depicted on the left side of the figure. The one to her right uses a scarf and not a Chador, but has tightened the scarf tightly around her hair and neck. This is perhaps to show that she is religious but does not want to be identified as a Chador-wearer. Women who wear

Chadors are usually either very religious, come from religious and traditional families, or work for certain government agencies or organizations.

For each person, a few lines of poetry by Forough Farrokhzad have been used.



Figure 51: Design Direction, Results





Figure 52: Design Direction, Results



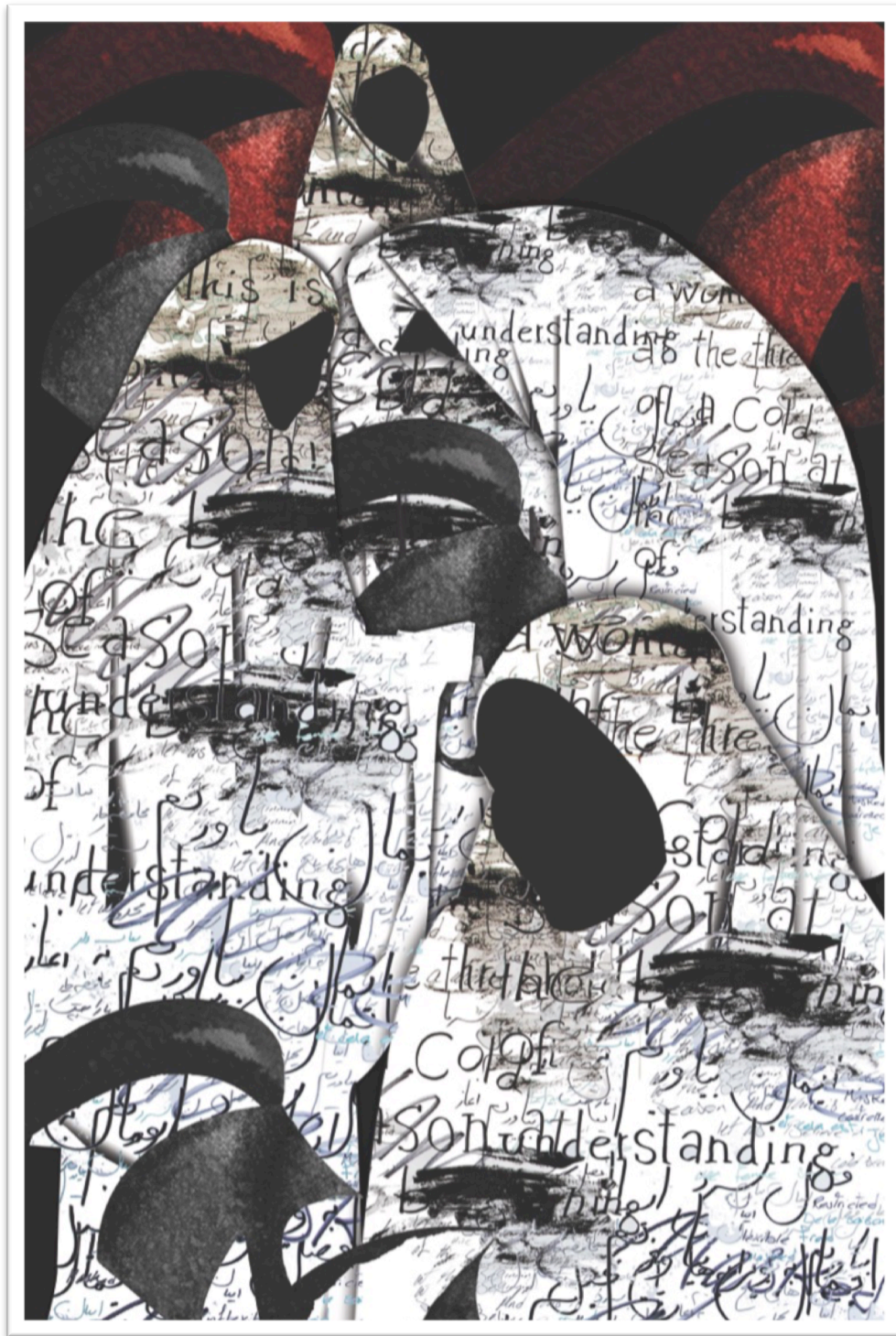


Figure 53: Design Direction, Results



Figure 54: Design Direction, Results





Figure 55: Design Direction, Results

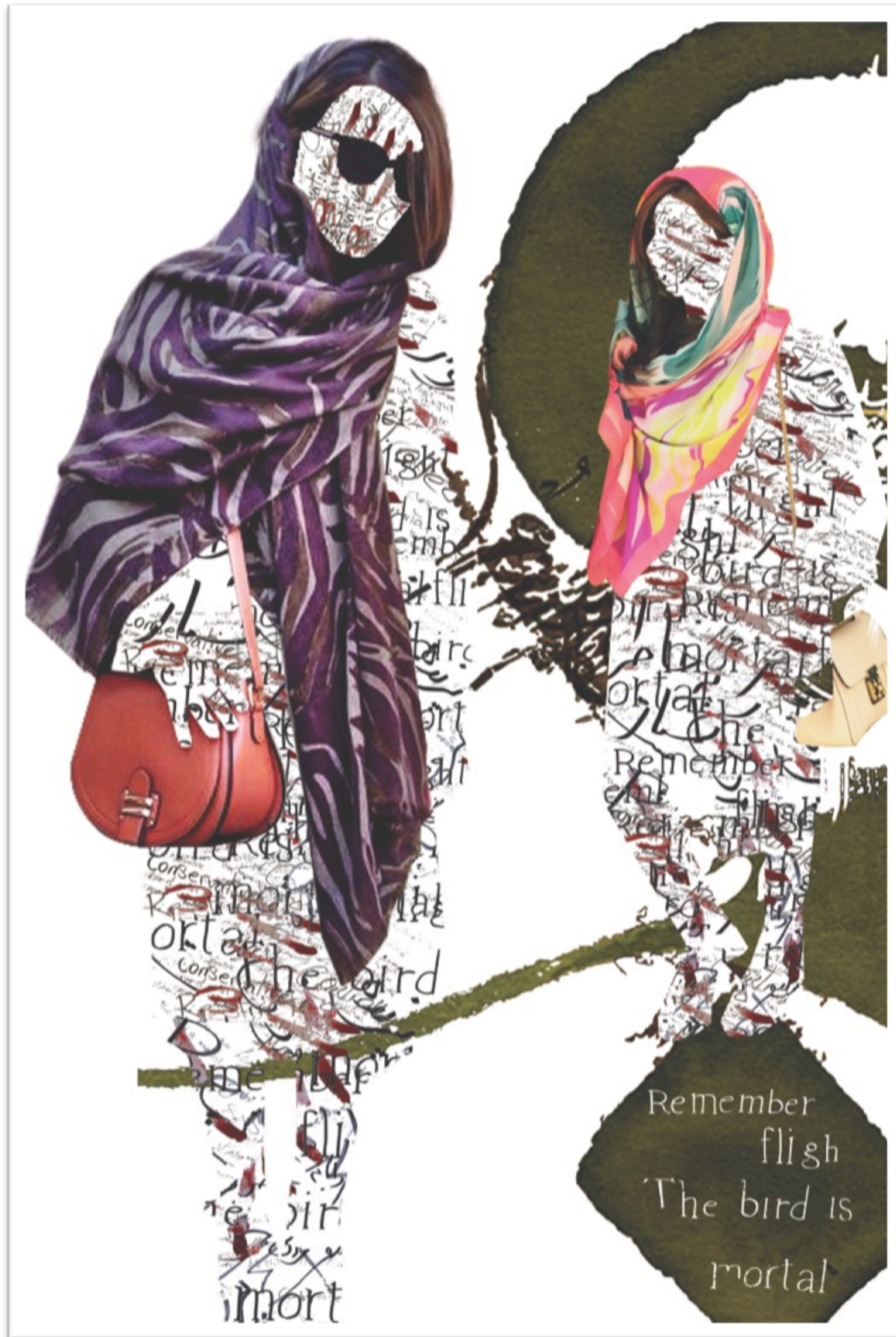


Figure 56: Design Direction, Results





Figure 57: Design Direction, Results



Figure 58: Design Direction, Results





Figure 59: Design Direction, Results



Figure 60: Design Direction, Results





Figure 61: Design Direction, Results

## 8. Work Cited

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## 9. Annotated Bibliography

**Shirazi, Faegheh. *The Veil Unveiled: The Hijab in Modern Culture*. 2001.**

In this book, Faegheh Shirazi, describes the Western impression that the veil in the Middle East is a symbol of female domination as simplistic and inappropriate. Veil is just a part of clothing, but the veil has more meaning behind itself, which is making it difficult and complicated. Shirazi writes: "Historically, it has taken on great political, religious and cultural significance."

The veil has been used to promote political agendas during the history, to show political protest and even to show political support. In this book, Shirazi gives an explanation of the impact the veil has played in Iranian politics. Throughout history, both before the 1979 revolution and after it, women have been forced to veil or unveil. Shirazi writes: "The Iranian women were forced to unveil to fit Reza Shah's delusions of grandeur, and forced to re-veil to fit Ayatollah Khomeini's visions for true religion."

This book was one of the most important sources in my research due to the duality of having hijab during the time of Khomeini and not having it during the time of Reza Shah and that women were forced to veil and unveil during recent Iranian history.

**Satrap, Marjane. *Persepolis*. 2000.**

Persepolis is Marjane Satrapi's biography of growing up in Iran during the 1979 revolution. She tells the story of her life in Tehran from ages six to 14, during the Shah's regime, and the triumph of the revolution. Persepolis is a serious, comic, and heartbreaking history of the daily life and conflicts between public life and private life in Tehran. One of the main reasons why I chose this book was that Satrapi is telling the story of her life before and after the 1979 revolution in Iran. It has helped me to know how I can tell my complicated story to the Western

audience in such simple way and yet imaginative. Both of her Persepolis books (“The Story of Childhood” and “The Story of Return”) were used in my project and were very inspirational.

**Afary, Janet. *Sexual Politics in Modern Iran*. New York: Cambridge University Press. 2009.**

Janet Afary in her book “Sexual Politics in Modern Iran” focuses on gender and sexuality and her experience of growing up in Iran and her contribution with Iranian women of different ages and social levels. In her book, she studies the progress of sexuality in the Iranian society and the Iranian movements for gender equality. The last two parts of the book study the history of women under the Pahlavi dynasty and the history of women from the Islamic Revolution of 1979 to 2006. These two chapters were useful in studying the historical background in my project.

**Atabaki, Touraj. *Iran in the 20th Century: Historiography and Political Culture* (*International Library of Iranian Studies*). I. B. Tauris Press. 2009.**

Touraj Atabaki, the editor of this title, is Professor of Social History of the Middle East and Central Asia at the University of Leiden and Senior Research Fellow at the International Institute of Social History in Amsterdam. In this book, he has brought together a series of contributions from international scholars, written about issues in 20<sup>th</sup> century Iran, including constitutional reform and revolution, literature and architecture, identity, women and gender, nationalism, modernism, Orientalism, Marxism and Islamism. In this project, the book was consulted frequently for issues about the dynamics of power and reform and the social feedback to government actions.

**Rahimieh, Nasrin. *Missing Persians: Discovering Voices in Iranian Cultural History (Gender, Culture, and Politics in the Middle East)*. Syracuse University Press. 2001.**

Nasrin Rahimieh is associate dean of arts and professor of comparative literature at the University of Alberta, Canada. In this title, she embarks on a narrative quest of five Persian figures and tries to show how despite their lack of ability to communicate with their society, their identities remained “Persian” through their lives. I specifically used this source when doing research about Forough Farrokhzad. While amusing and original in many ways, the section on Farrokhzad has only a limited number of sources and most of the information is anecdotal and legend-like. This led me not to use a lot of this information in my final project, but nevertheless remained inspirational in my design works and visual representations, especially in the first stages where I tried different techniques and methods of expression for my designs.

## 10. Appendices

### APPENDIX

Approvals from the Ethics Board at York University.



5<sup>th</sup> Floor,  
Kaneff Tower,  
4700 Keele St.  
Toronto ON  
Canada M3J 1P3  
Tel 416 736 5914  
Fax 416 650 8197  
www.research.yorku.ca

**Certificate #:**

**Approval Period:** 10/29/15-10/29/16

### Memo

To: , Graduate Program, Design

From: Alison M. Collins-Mrakas, Sr. Manager and Policy Advisor, Research Ethics  
(on behalf of Denise Henriques, Chair, Human Participants Review Committee)

Date: **Thursday October 29<sup>th</sup>, 2015**

Re: Ethics Approval

Narrative Explorations fo the Cultural Duality of Young Iranian Women

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I am writing to inform you that the Human Participants Review Sub-Committee has reviewed and approved the above project.

Should you have any questions, please feel free to contact me at: or  
via email at:

Yours sincerely,

Alison M. Collins-Mrakas M.Sc., LL.M  
Sr. Manager and Policy Advisor,  
Office of Research Ethics

## APPENDIX B

Consent Form for participatory study.

### Informed Consent Form (Survey)

**Date:** 27 October 2015

**Study Name:** Narrative Explorations of the Cultural Duality of Iranian Young Women

**Researcher:**

**Purpose of the Study:** The purpose of this study is to examine how participants relate to certain words in their social and cultural contexts.

**Time:** The study will require less than 30 minutes of each participant's time.

**Risks:** There are no risks for the participants in this research program

**Voluntary Participation:** Your participation in this study is completely voluntary and you may choose to stop participating at any time. Your decision not to volunteer will not influence the nature of the ongoing relationship you may have with the researchers or study staff of York University either now, or in the future.

**Withdrawal from the Study:** You can stop participating in the study at any time, for any reason, if you decide. Should you withdraw from the study, all data generated as a consequence of their participation shall be destroyed.

**Confidentiality:** Any document, audio, video, photograph, whatsoever will be stored in a password-protected online Cloud space. The participation in this study will remain confidential, and the identity of the participants will not be stored with the data. All the data will be destroyed (i.e. deleted) after two years since all the data have been collected and analyzed.

**Data Protection:** As of now, there are no plans to collect and/or keep any hard copy of the survey responds, due to the demographics targeted for the purpose of this thesis. If for any reason, the existent of a hard copy becomes necessary, the privacy of the participants will not be violated as the survey is purposefully designed anonymously.

In addition to anonymous survey to protect the privacy of the participants, the questions are also designed, carefully, in such way that does not cross any boundaries that cannot be tolerated by Iranian government hard liners, what so ever.

A link to a secured cloud base environment, such as Dropbox, will be provided to all participants to submit their responses, without revealing their identifications.

The responses will be removed from cloud base environment, after completion, and be saved on a local USB Hard Drive to eliminate the risk of un-authorized access to data.

**Questions about the Research?** This research has been reviewed and approved by for the compliance to research ethics protocols by the Human Participants Review Subcommittee (HPRC) of the York University. The Principal Investigator of this research is ..... (4700 Keele Street, Toronto). Participants shall address any ethical concerns regarding the research to the Graduate Program Office, and Manager, Office of Research Ethics, York University, 309 York Lanes, Phone: 416-736-5914.

**Graduate Program and Supervisor Contact Information:**

Graduate Program in Design: 4700 Keele Street, 4008 TEL Building , Toronto ON, Phone: (416) 736-5450

Supervisor:

**Legal Rights and Signature**



I.....consent to participate in this study conducted by.....I have understood the nature of this project and wish to participate. I am not waiving any of my legal rights by signing this form. My signature below indicates my consent.

Signature  
Participant

Date

Signature  
Principal Investigator

Date 27/oct/2015

## APPENDIX C

### Semantic Differential Survey

#### CULTURAL DUALITY OF IRANIAN WOMEN

1) When you are in a public place with a group of your girlfriends, how open are you in discussing interreligious topics?

وقتی با تعدادی از دوستان دخترتان در محیط عمومی هستید، چقدر نسبت به بحث درباره‌ی مسائل دینی احساس یاز بودن می‌کنید؟

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(محافظه‌کارانه) Conservative	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Liberal (لیبرال/آزاد)
Open (باز)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Closed (بسته)
(پشت نقاب) Masked	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Revealed (اشکارا)
(انعطاف‌ناپذیر) Inflexible	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Flexible (انعطاف‌پذیر)
(کنترل‌شده) Controlled	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Uncontrolled (کنترل‌نشده)
Free (آزاد)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Restricted (مرزبندی‌شده)
Comfortable (راحت)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Uncomfortable (ناراحت)

2) How do you believe young women are depicted in Iranian media?

از نظر شما زنان جوان چگونه در رسانه‌های ایران نمایش داده می‌شوند؟

	3	2	1	0	1	2	3	
(محافظه‌کارانه) Conservative	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Liberal (لیبرال/آزاد)
Open (باز)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Closed (بسته)
(پشت نقاب) Masked	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Revealed (اشکارا)
(انعطاف‌ناپذیر) Inflexible	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Flexible (انعطاف‌پذیر)
(کنترل‌شده) Controlled	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Uncontrolled (کنترل‌نشده)
Free (آزاد)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Restricted (مرزبندی‌شده)
Comfortable (راحت)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Uncomfortable (ناراحت)

3) How would you describe mixed-gender parties for young people in Iran?

میهمانی‌های مختلط جوانان را در ایران چگونه توصیف می‌کنید؟

	3	2	1	0	1	2	3	
(محافظه‌کارانه) Conservative	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Liberal (لیبرال/آزاد)
Open (باز)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Closed (بسته)
(پشت نقاب) Masked	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Revealed (اشکارا)
(انعطاف‌ناپذیر) Inflexible	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Flexible (انعطاف‌پذیر)
(کنترل‌شده) Controlled	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Uncontrolled (کنترل‌نشده)
Free (آزاد)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Restricted (مرزبندی‌شده)
Comfortable (راحت)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Uncomfortable (ناراحت)

## CULTURAL DUALITY OF IRANIAN WOMEN

1) When you are in a public place with a group of your girlfriends, how open are you in discussing interreligious topics?

وقتی با تعدادی از دوستان دخترتان در محیط عمومی هستید، چقدر نسبت به بحث درباره‌ی مسائل دینی احساس باز بودن می‌کنید؟

	3	2	1	0	1	2	3	
Conservative (محافظه‌کارانه)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Liberal (لیبرال/آزاد)
Open (باز)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Closed (بسته)
Masked (پشت نقاب)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Revealed (اشکارا)
Inflexible (انعطاف‌ناپذیر)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Flexible (انعطاف‌پذیر)
Controlled (کنترل‌شده)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Uncontrolled (کنترل‌نشده)
Free (آزاد)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Restricted (مرزبندی‌شده)
Comfortable (راحت)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Uncomfortable (ناراحت)

2) How do you believe young women are depicted in Iranian media?

از نظر شما زنان جوان چگونه در رسانه‌های ایران نمایش داده می‌شوند؟

	3	2	1	0	1	2	3	
Conservative (محافظه‌کارانه)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Liberal (لیبرال/آزاد)
Open (باز)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Closed (بسته)
Masked (پشت نقاب)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Revealed (اشکارا)
Inflexible (انعطاف‌ناپذیر)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Flexible (انعطاف‌پذیر)
Controlled (کنترل‌شده)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Uncontrolled (کنترل‌نشده)
Free (آزاد)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Restricted (مرزبندی‌شده)
Comfortable (راحت)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Uncomfortable (ناراحت)

3) How would you describe mixed-gender parties for young people in Iran?

میهمانی‌های مختلط جوانان را در ایران چگونه توصیف می‌کنید؟

	3	2	1	0	1	2	3	
Conservative (محافظه‌کارانه)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Liberal (لیبرال/آزاد)
Open (باز)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Closed (بسته)
Masked (پشت نقاب)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Revealed (اشکارا)
Inflexible (انعطاف‌ناپذیر)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Flexible (انعطاف‌پذیر)
Controlled (کنترل‌شده)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Uncontrolled (کنترل‌نشده)
Free (آزاد)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Restricted (مرزبندی‌شده)
Comfortable (راحت)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Uncomfortable (ناراحت)

1) When you are in a public place with a group of your girlfriends, how open are you in discussing interreligious topics?

وقتی با تعدادی از دوستان دخترتان در محیط عمومی هستید، چقدر نسبت به بحث درباره‌ی مسائل دینی احساس باز بودن می‌کنید؟

	3	2	1	0	1	2	3	
Conservative (محافظه‌کارانه)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Liberal (لیبرال/آزاد)
Open (باز)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Closed (بسته)
Masked (پشت نقاب)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Revealed (اشکارا)
Inflexible (انعطاف‌ناپذیر)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Flexible (انعطاف‌پذیر)
Controlled (کنترل‌شده)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Uncontrolled (کنترل‌نشده)
Free (آزاد)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Restricted (مرزبندی‌شده)
Comfortable (راحت)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Uncomfortable (ناراحت)

2) How do you believe young women are depicted in Iranian media?

از نظر شما زنان جوان چگونه در رسانه‌های ایران نمایش داده می‌شوند؟

	3	2	1	0	1	2	3	
Conservative (محافظه‌کارانه)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Liberal (لیبرال/آزاد)
Open (باز)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Closed (بسته)
Masked (پشت نقاب)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Revealed (اشکارا)
Inflexible (انعطاف‌ناپذیر)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Flexible (انعطاف‌پذیر)
Controlled (کنترل‌شده)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Uncontrolled (کنترل‌نشده)
Free (آزاد)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Restricted (مرزبندی‌شده)
Comfortable (راحت)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Uncomfortable (ناراحت)

3) How would you describe mixed-gender parties for young people in Iran?

میهمانی‌های مختلط جوانان را در ایران چگونه توصیف می‌کنید؟

	3	2	1	0	1	2	3	
Conservative (محافظه‌کارانه)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Liberal (لیبرال/آزاد)
Open (باز)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Closed (بسته)
Masked (پشت نقاب)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Revealed (اشکارا)
Inflexible (انعطاف‌ناپذیر)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Flexible (انعطاف‌پذیر)
Controlled (کنترل‌شده)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Uncontrolled (کنترل‌نشده)
Free (آزاد)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Restricted (مرزبندی‌شده)
Comfortable (راحت)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Uncomfortable (ناراحت)

## CULTURAL DUALITY OF IRANIAN WOMEN

1) When you are in a public place with a group of your girlfriends, how open are you in discussing interreligious topics?

وقتی با تعدادی از دوستان دخترتان در محیط عمومی هستید، چقدر نسبت به بحث درباره‌ی مسائل دینی احساس باز بودن می‌کنید؟

	3	2	1	0	1	2	3	
Conservative (محافظه‌کارانه)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Liberal (لیبرال/آزاد)
Open (باز)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Closed (بسته)
Masked (پشت نقاب)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Revealed (اشکارا)
Inflexible (انعطاف‌ناپذیر)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Flexible (انعطاف‌پذیر)
Controlled (کنترل‌شده)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Uncontrolled (کنترل‌نشده)
Free (آزاد)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Restricted (مرزبندی‌شده)
Comfortable (راحت)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Uncomfortable (ناراحت)

2) How do you believe young women are depicted in Iranian media?

از نظر شما زنان جوان چگونه در رسانه‌های ایران نمایش داده می‌شوند؟

	3	2	1	0	1	2	3	
Conservative (محافظه‌کارانه)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Liberal (لیبرال/آزاد)
Open (باز)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Closed (بسته)
Masked (پشت نقاب)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Revealed (اشکارا)
Inflexible (انعطاف‌ناپذیر)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Flexible (انعطاف‌پذیر)
Controlled (کنترل‌شده)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Uncontrolled (کنترل‌نشده)
Free (آزاد)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Restricted (مرزبندی‌شده)
Comfortable (راحت)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Uncomfortable (ناراحت)

3) How would you describe mixed-gender parties for young people in Iran?

میهمانی‌های مختلط جوانان را در ایران چگونه توصیف می‌کنید؟

	3	2	1	0	1	2	3	
Conservative (محافظه‌کارانه)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Liberal (لیبرال/آزاد)
Open (باز)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Closed (بسته)
Masked (پشت نقاب)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Revealed (اشکارا)
Inflexible (انعطاف‌ناپذیر)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Flexible (انعطاف‌پذیر)
Controlled (کنترل‌شده)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Uncontrolled (کنترل‌نشده)
Free (آزاد)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Restricted (مرزبندی‌شده)
Comfortable (راحت)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Uncomfortable (ناراحت)

13) What do you think people will think of you if you insist on disagreeing with Islamic moral/behavioral codes?

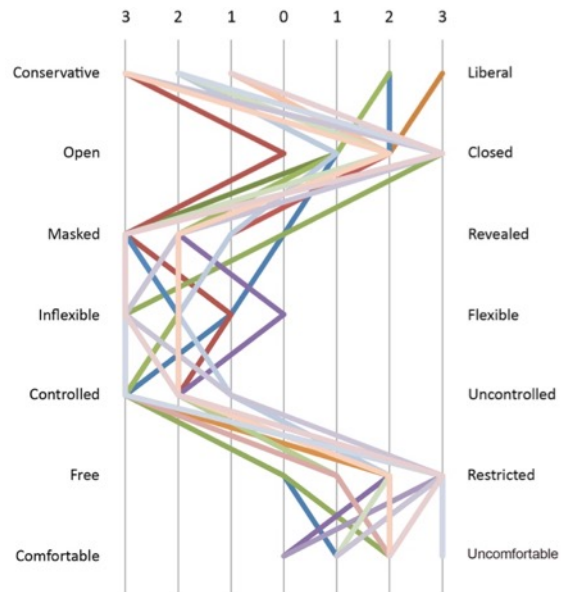
به نظر تان اگر شما با اصول اخلاقی و رفتاری اسلامی مخالفت بورزید، مردم در موردتان چه فکر خواهند کرد؟

	3	2	1	0	1	2	3	
( محافظه کارانه ) Conservative	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Liberal ( لیبرال/آزاد )
( باز ) Open	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Closed ( بسته )
( پشت نقاب ) Masked	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Revealed ( آشکارا )
( انعطاف پذیر ) Inflexible	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Flexible ( انعطاف پذیر )
( کنترل شده ) Controlled	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Uncontrolled ( کنترل نشده )
( آزاد ) Free	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Restricted ( مرز بندی شده )
( راحت ) Comfortable	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Uncomfortable ( ناراحت )

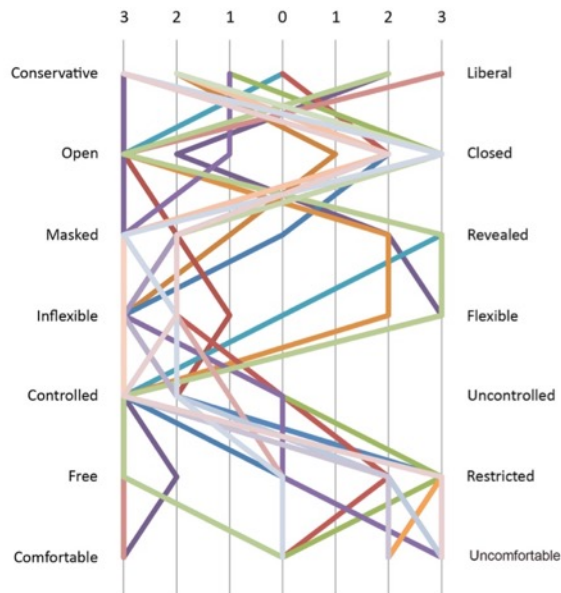
## APPENDIX D

### Semantic Differential Results

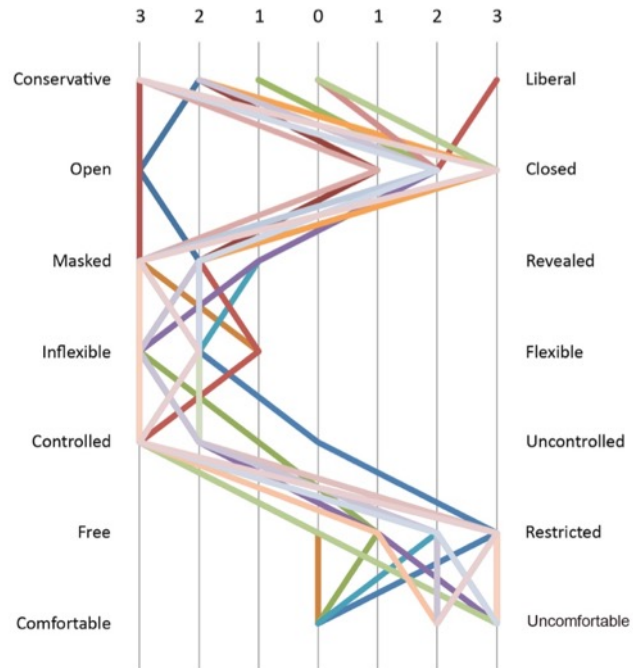
1) When you are in a public place with a group of your girlfriends, how are you in discussing interreligious topics?



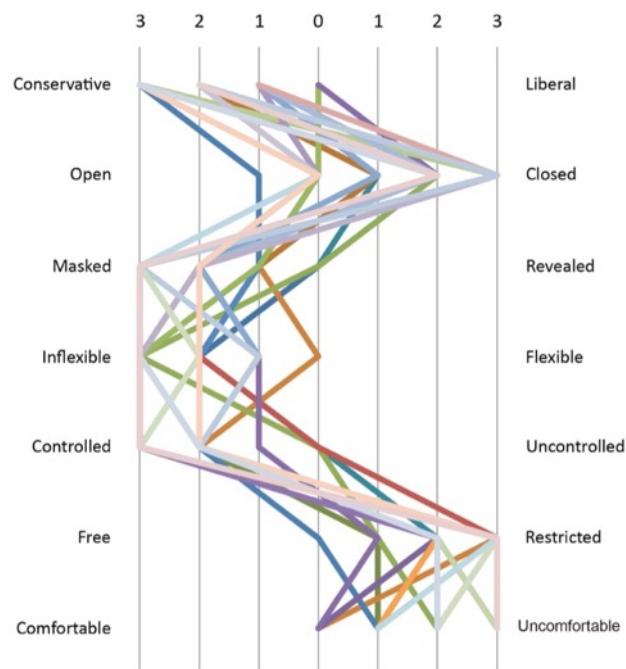
2) How do you believe young women are depicted in Iranian media?



3) How do you describe mixed-gender parties for young people in Iran?

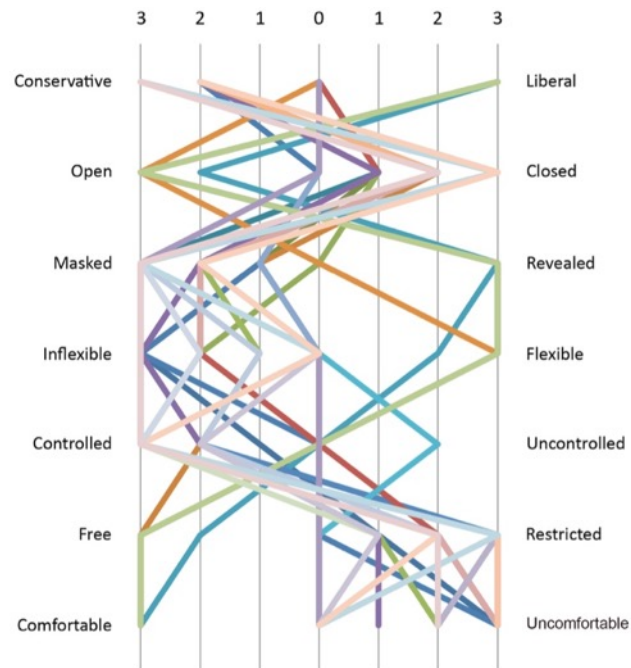


4) How open are you in discussing premarital sex with your circle of friends?

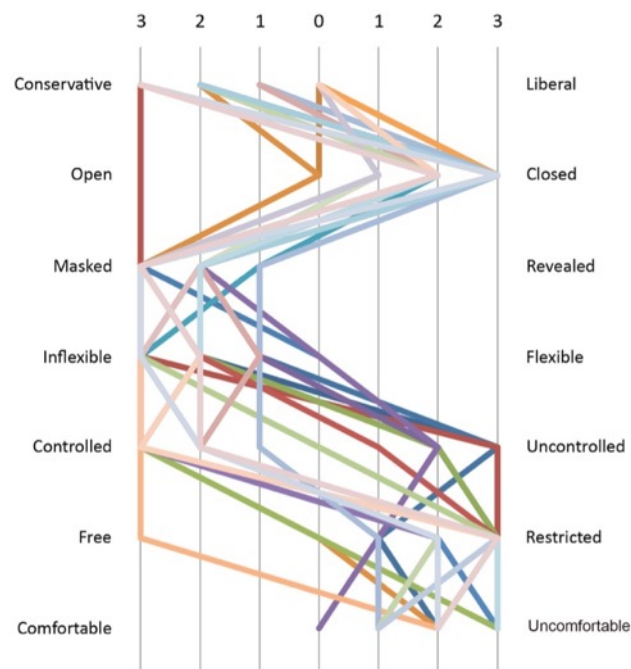




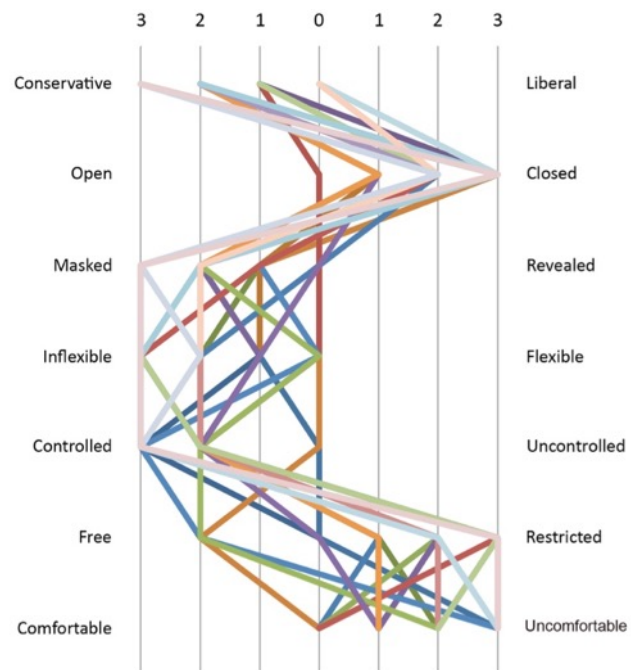
5) How do you find the depiction of Islam in Iranian public media?



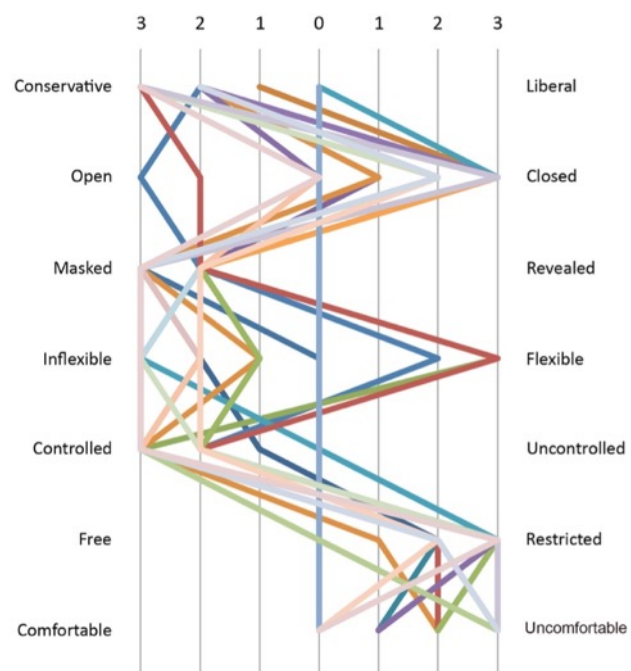
6) How open are you in discussing Iran's political relationship with the West in public?



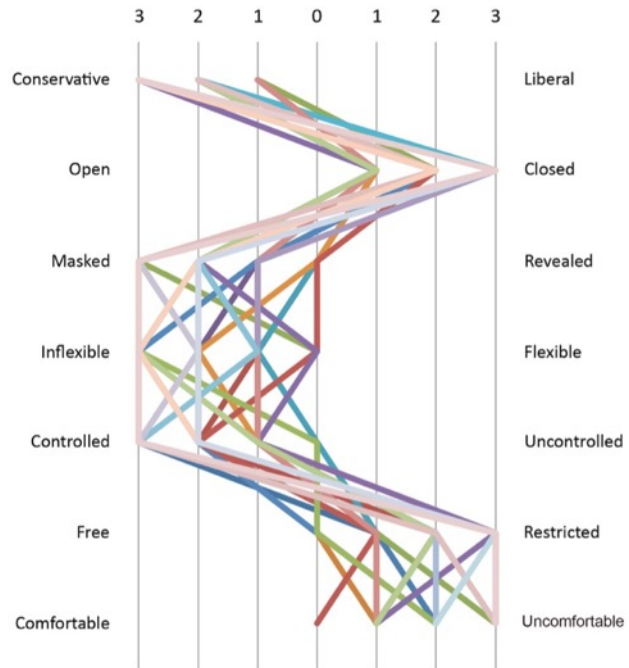
7) As a young Iranian woman, how do you believe your private persona is being communicated?



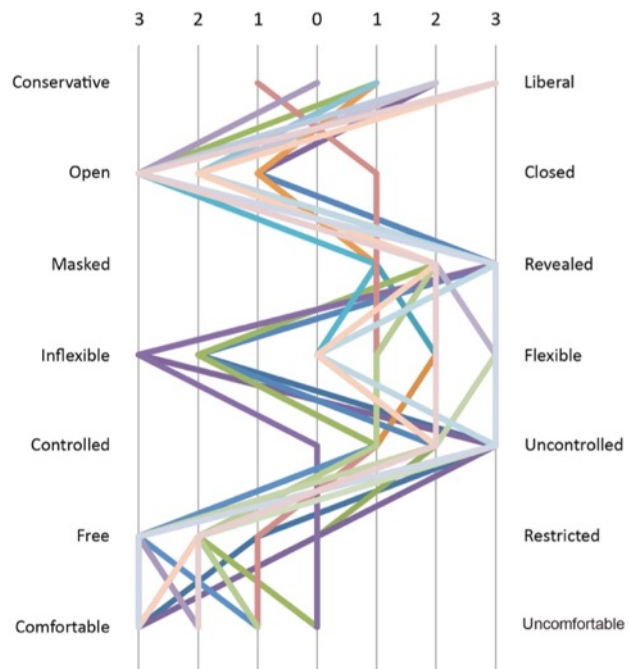
8) How do you feel about the established Islamic principles of conduct?



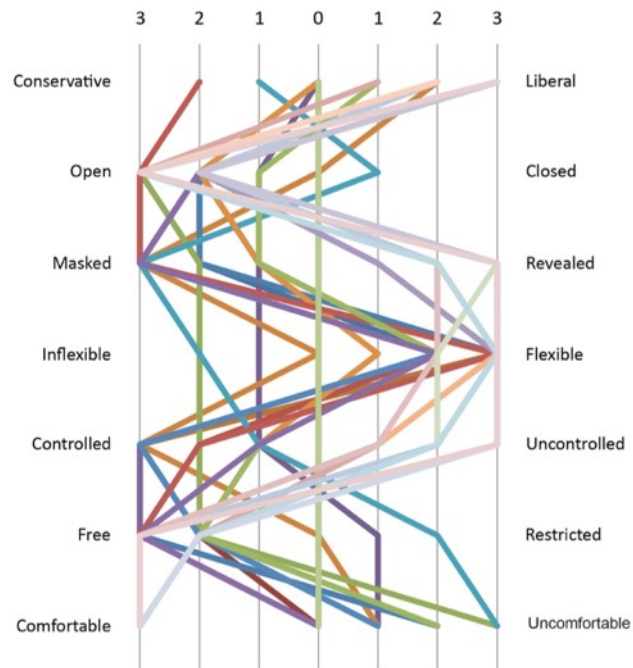
9) In public, do you openly discuss your disagreement with Iranian politics?



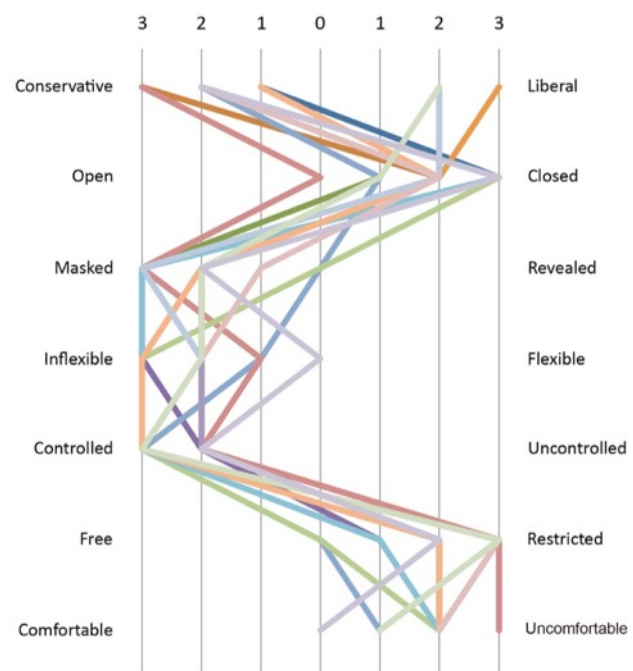
10) In private, do you openly discuss your disagreement with Iranian politics?



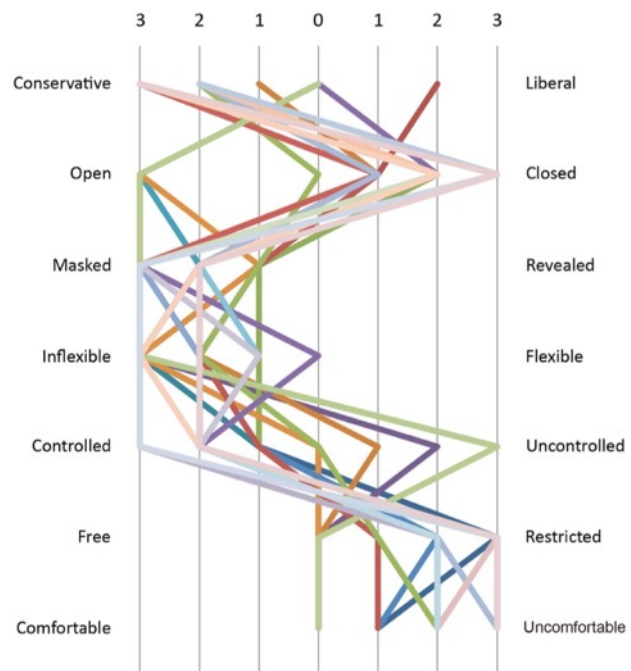
11) How do you feel about drinking alcoholic drinks at home with a close friend?



12) How do you feel about covering your hair in a restaurant when meeting with a close friend?



13) What do you think people will think of you if you insist on disagreeing with Islamic moral/behavioral codes?



## APPENDIX E

### TCPS Ethics Tutorial Certificate

